

A GO PRIMER

By

GILBERT W. ROSENTHAL, M. D.

A BO PRIMER

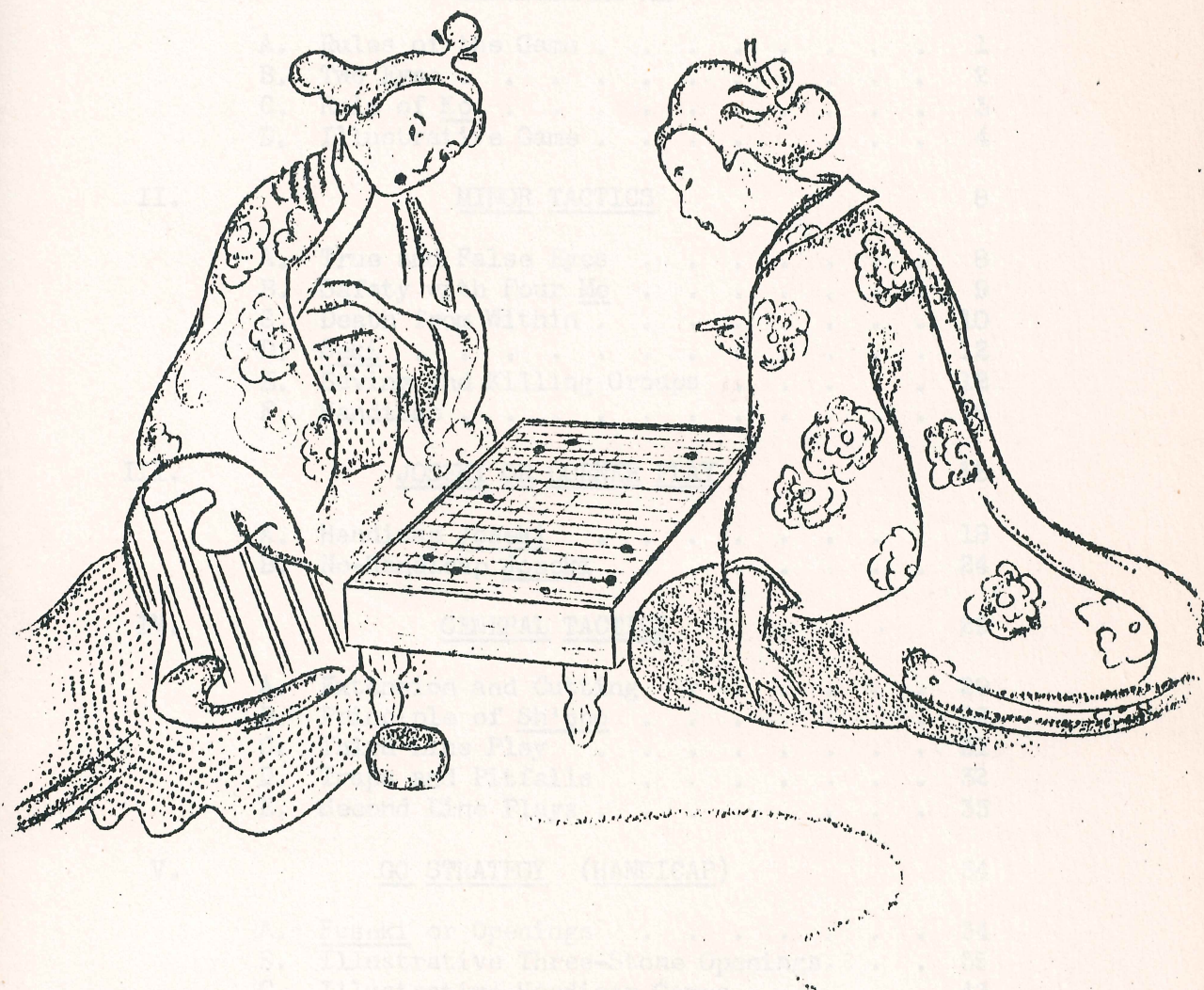


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C O N T E N T S

<u>CHAPTER</u>		<u>PAGE</u>
	<u>PREFACE</u>	iii
I.	<u>ELEMENTS OF GO</u>	1
	A. Rules of the Game	1
	B. Two Eyes	2
	C. Rule of <u>Ko</u>	3
	D. Illustrative Game	4
II.	<u>MINOR TACTICS</u>	8
	A. True and False Eyes	8
	B. Safety with Four <u>Me</u>	9
	C. Death from Within	10
	D. <u>Seki</u>	12
	E. Saving and Killing Groups	12
	F. Handicap	16
III.	<u>JOSEKI OR CORNER PLAY</u>	18
	A. Handicap <u>Joseki</u>	18
	B. No-Handicap <u>Joseki</u>	24
IV.	<u>GENERAL TACTICS</u>	29
	A. Extension and Cutting	29
	B. Principle of <u>Sh'cho</u>	29
	C. Third Line Play	31
	D. Traps and Pitfalls	32
	E. Second Line Plays	33
V.	<u>GO STRATEGY (HANDICAP)</u>	34
	A. <u>Fuseki</u> or Openings	34
	B. Illustrative Three-Stone Openings.	35
	C. Illustrative Handicap Games	43
VI.	<u>MORE STRATEGY (NO-HANDICAP)</u>	52
	A. No-Handicap <u>Fuseki</u>	52
	1. <u>Shimari</u> or Corner Defense	52
	2. Illustrative No-Handicap Openings	53
	B. Illustrative No-Handicap Games.	60
APPENDIX:		
<u>A</u>	<u>TABLE OF JOSEKI</u>	68
<u>B</u>	<u>DEFENSE OF SHIMARI</u>	74
<u>C</u>	<u>GLOSSARY OF TERMS</u>	76

P R E F A C E

It is hard to understand why a game so full of interest and excitement, and so easy to learn as Go has not taken more of a hold in this country. It is probably due, in large part, to the initial difficulties; the beginner is bewildered by the intricate patterns scattered over a rather large surface, among which he is supposed to recognize his own groups and those of his adversary. For this reason, I have thought it might help in popularizing the game to present the subject entirely from the viewpoint of the small game, as played on the 13 x 13 board.

There is practically no literature on the small-board game. Arthur Smith ignores it completely; Rüger and Edward Lasker give a few examples (rather badly played, by beginners), but no theory of development or strategy. My own little group of Go players has been surprised to find what fascinating situations can arise on the little board. The game is short, lasting about an hour; and it lends itself admirably to partnership play, each of four players alternately laying a stone, without consultation or comment. In this way a group can spend a social evening, changing partners, and equalizing differences of strength by means of the admirable handicap system.

This little manual is based, of course, on the principles developed in the larger game; here the literature, in English and in German, is not inconsiderable. For the history of the game, and its more romantic, exotic aspects, one should consult Arthur Smith, The Game of Go (New York, 1908). This book, unfortunately out of print but available in some libraries, is beautifully printed and profusely illustrated. Several full games are given with elaborate comments for the beginner as well as for the advanced student; it contains also a large number of problems. Bruno Rüger's Das Gospiel (Berlin, 1920) is, although very cheaply printed, the best single work on Go. It contains, besides the elements, complete analysis of corner positions and of safe and unsafe groups, problems, and several games with notes. O. Korschelt published a fine treatise on Go in Mittheilungen der deutschen Gesellschaft für Natur- und Völkerkunde Ostasiens, Parts 21-24. This work can be consulted in the Congressional Library. The joseki, openings, and games are recorded by numbered diagrams in the Japanese manner, not by coordinates, as with us. Edward Lasker, Go and Go Moku (New York, 1934), has a thorough manual, well illustrated, with a fine analysis of Go strategy, but not much actual material. Rüger has also published a book on Handicap Go (Dresden, 1929). When the student feels that he understands everything in the present primer, he can turn to the collections of master games in Rüger, Korschelt, and elsewhere, and perfect himself in the strategy of the full-sized board.

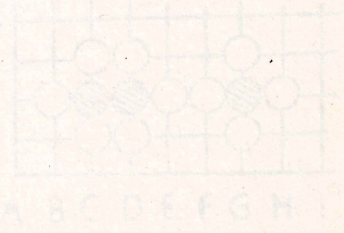
Go is too good a game to be neglected. It lacks, it is true, some of the advantages of chess. The pieces are less picturesque, the "move" is monotonous, the climax is less dramatic. On the other hand, the minor struggles are more intense, the tide of battle more changeable, the whole conduct of the game less likely

to be stereotyped. Most important is the handicap system, which equalizes any two players who happen to be thrown together, without detracting from the interest of either. Handicap play is, contrary to chess where it is the exception, almost the rule in Go; and the handicap game is, from the outset, as spirited and as absorbing as the even contest.

If, therefore, this easier approach does something to make Go more widely known and appreciated, its purpose will be fulfilled. No originality, except in presentation, is claimed for it. The credit goes to those masters and teachers who have devoted their talents to the great game, and whose light shines yet, in some cases after three hundred years and more, to dazzle and delight those of us who have learned to understand and to enjoy.

Gilbert W. Rosenthal, M.D.

Baltimore, Maryland
September, 1943.



CHAPTER I

E L E M E N T S O F G O

Rules of The Game

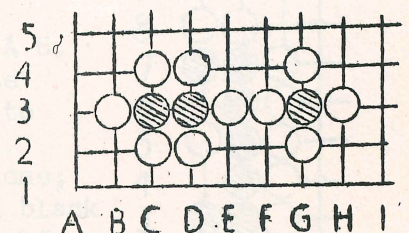
The game of Go is played by two players on a board upon which are drawn a number of intersecting lines. The regulation board consists of nineteen horizontal and nineteen vertical lines; for beginners a much smaller board, 13 x 13, is recommended. On this small board all the essential features of the game can be illustrated; and most of this primer will be devoted to the little game. Each of the players is provided with a box of disc-shaped men, or stones, one set black, the other white. The game begins with an empty board; each player, beginning with Black, places a stone in turn upon any intersection he desires until, in the opinion of both players, no further advantage can be obtained by either player's laying another stone. Stones are not moved, as in chess or checkers; they remain where they are placed throughout the game, unless captured and taken from the board.

The object of the game is to enclose vacant territory, in which each unoccupied intersection counts as one point for the player whose stones limit it. Also, in the course of play, the stones of one player may encircle those of his adversary; and when every adjacent point has been filled, the enclosed stones are considered dead and taken up as prisoners. Stones seen to be hopelessly cut off and abandoned need not be completely surrounded; they are removed as prisoners at the end of the game. The number of captives is added to the number of unoccupied enclosed intersections, and the result constitutes the total score of the player. The player with the larger score wins the game.

For purposes of study, to record and replay whole games or interesting situations, the board is lettered and numbered by a coordinate system. The large board runs from A to T (omitting J) horizontally, and from 1 to 19 vertically. The small board, of course, ends at N and 13. To assist the eye in orienting itself in the fatiguing network of lines, certain intersections, called "handicap points," are marked by a heavy dot. These are where the fourth, tenth, and sixteenth lines cross each other, nine points in all. On the small board they are D 4, D 10, K 4, and K 10. The center point of the small board, G 7, is usually also marked. When unequal players contend, the weaker of the two (always playing Black) places a stone on two or more of these handicap points at the beginning of the game. The amount of handicap thus given is determined by trial; if Black wins three out of four games, his handicap is usually reduced by one stone.

The simple rules given above require some explanation; and the four following points should be carefully read and mastered by the beginner, for therein lie the roots of nearly all his early difficulties.

1) It must be remembered that stones are captured as a group, or chain, when they are joined directly by straight lines. Thus, whereas one stone requires four opponents to capture it (as the black stone at G 3), two adjacent men are surrounded by six adversaries (as the blacks at C 3 and D 3). Diagonals have nothing to do with capture.



2) The surrounding stones do not necessarily form such a chain; they may actually consist of two, three, or more groups. Thus the captured black chain extends here from C 5 to E 3; the enclosing whites are in three parts: B 5 to E 2, C 6--D 6, and E 5 to F 3. The points B 6, E 6, and F 2 have nothing to do with the capture.

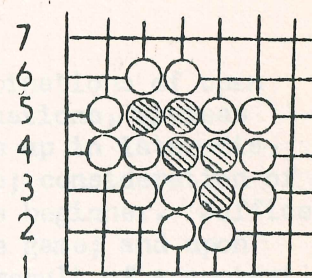
3) The four outer lines of the board (called the "rail") serve as a fence and may be used as part of the surrounding wall in the capture of stones. Here the three black stones fall although they are shut in by the whites only above and at the sides.

4) A hollow chain of stones must, in order to be taken, be enclosed from within as well as without, every adjacent point being occupied. In the figure, White must lay D 4 and D 5 before picking up the ten black stones. If, in carrying out this maneuver, he first lay D 4, and Black counter by laying D 5 and picking up the single white man, it is apparent that D 4 is the only "breathing space" left to Black; White therefore lays again at D 4, capturing now eleven black stones.

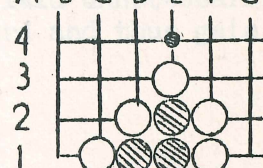
Two Eyes

This last consideration constitutes actually the most difficult factor in the game, and much experience is required before all its variations are understood. From it arises a corollary or secondary factor which underlies the whole tactics of Go. Briefly stated, any chain of stones that completely encloses two separate vacant intersections is said to have "two eyes," and is safe from capture. For example, the eight black stones at A 3, A 5, A 7, B 3-7 are quite safe. For, in order to capture such a group, white stones must surround it entirely, not only on the outside at A 2, B 2, C 3-7, A 8, B 8 (note that C 2 and C 8 are not necessary!), but at A 4 and A 6 as well. A white stone at A 4, however, is itself surrounded and taken by Black; and the same is true of A 6. If White were permitted to lay stones simultaneously at A 4 and A 6, the black group would be lost; but this is, of course, contrary to the rules of the game.

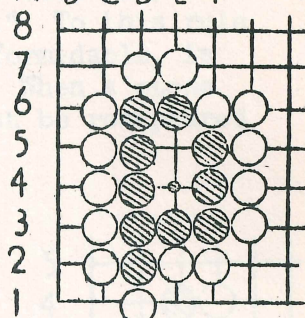
It must be noted that if the black stone at A 5 be replaced by a white man, the black group is no longer safe; for it has not now two separate eyes at A 4 and A 6. If white men surround it as above, White would complete the capture by first laying at A 6, compelling Black (to avoid capture) to lay at A 4 and take two white stones. White plays again at A 5, Black at A 3 to take this stone; White then plays once more at A 5 and removes all nine black stones. Note that, although the last white man is itself surrounded, when it is laid on the last open space of the black group, the whole black group dies as the white stone goes down.



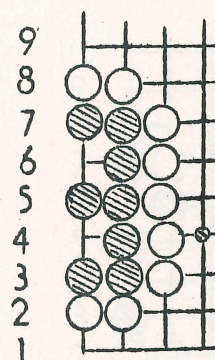
A B C D E F G



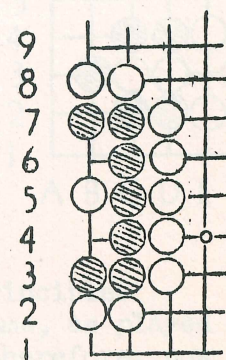
A B C D E F



A B C D E F G



A B C D



A B C D

Experience will show the student that certain combinations of open spaces within his group can be developed into safe situations, whereas others result in a lost chain. Some of these will come up in later discussions, and examples should be mastered as they arise; consideration of them now would only confuse and possibly discourage the beginner. Suffice it to say that they constitute much of the charm of the game; and upon correct evaluation of such a situation may depend the result of a contest. For a safety stone neglected may cost a group; while one laid unnecessarily gives the opponent the chance to lay elsewhere on the board and thus gain an advantage to which he is not really entitled.

The Rule of Ko

It has been stated, in the first paragraph above, that each player alternately lays a stone "upon any intersection he desires." To this rule there is one exception, which, though it may sound rather formidable, is really quite simple and easily learned. It is as follows: When a stone is laid to capture a single adverse stone this stone may not be recaptured as a single stone on the next play.

This is illustrated in the diagram. Black may here play at D 3 and take the white stone. By the rule just quoted, White may not lay immediately at C 3 and take a black stone; otherwise the game might conceivably reach a deadlock. White must, therefore, play elsewhere on the board; if Black answer him there, then White may return to C 3 and capture a man. This situation is known as ko and occurs at least once in nearly every game. In fact, it imparts to Go one of its unique features, and often dominates the larger part of an exciting contest.

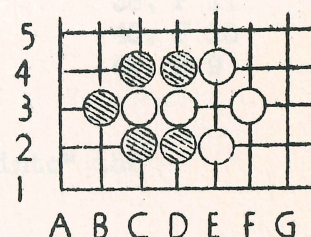
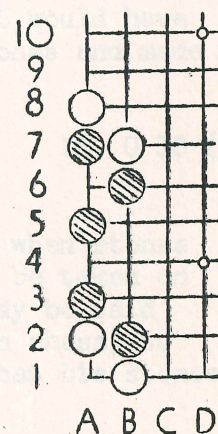
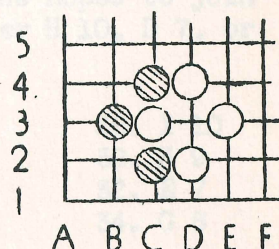
The obligatory intervening play is referred to as a ko threat; and considerable ingenuity is often exhibited in finding threats that must be answered, to permit the attacking player to return to the ko (in Game #6 later an example of a highly important ko is given). The ko ends when one player finally decides to ignore his adversary's last threat and fills the vacant point, here a black stone at C 3 or a white one at D 3; this is called "winning the ko."

Ko takes on a special abbreviated form along the rail and in the corner. In the diagram, above, White may play at A 6 and take a man; Black may not retake immediately at A 7. Below, Black may take at A 1; White must wait one play before retaking at A 2.

Lastly, it should be noted that the rule of ko applies only to single stones. Here, if Black plays at E 3 and captures two white men, White may replay immediately at D 3 and take one black stone.

A Sample Game

To help the student to an understanding of the first principles explained above, it will be best for him to see an actual game, as played on the 13 x 13 board, without handicap. Such a game will, therefore, now be demonstrated. The comments are of the simplest possible nature; no



analyses will be given, and the reasons for the less obvious plays will be discreetly passed over, in order not to serve up at the first repast more than the student can comfortably digest. The intention is merely, at this time, to illustrate the nature of the game.

Illustrative Game #1

13 x 13 No Handicap

Black	White	Black	White
1. C 4	2. K 3		18. D 8
Each player lays a stone in an empty corner.		19. D 9	20. C 8
		21. D 12	22. C 12
		23. E 12	24. G 5
3. E 3		25. D 7	26. E 8
		27. I 7	
Black strengthens his corner.		Black plays very boldly to invade the white space. He hopes to join this stone to either H 10, D 7, or E 3.	
	4. C 9		
5. K 11			
Each again takes a vacant corner.			28. I 10
	6. L 9	29. I 11	30. H 9
		31. G 7	32. E 7
7. E 10		33. D 5	34. G 8
Each disputes the other's corner.		A very slow play; F 6 would have cut off the black stones and made them fight for life.	
	8. D 11		
9. E 11	10. D 10		
11. E 9	12. L 5	35. F 6	36. G 10 (<u>atari</u>)
White strengthens another corner; this is better on the small board than (the usual) D 8, leading out into the center.		<u>Atari</u> is a term used when stones are attacked and may be taken on the next play. It may be said aloud (like <u>gardez</u> in chess) to warn the adversary that his stones are in danger.	
13. L 10	14. K 9		
15. H 10			
Black also takes a large space.		37. G 11	38. F 11
		39. H 11	40. F 10
	16. G 3	41. F 12	42. F 9
17. C 7		43. I 8	
The plays so far made constitute the opening. Black has outlined the D 4 corner and half the side; also the K 10 corner and more than half another side. White has a small corner at D 10 and a large territory around K 4 and between G 3 and K 9. Black will have to try to break into this space and reduce its extent.		This play "peeps into" the "tiger's mouth."	
			44. I 9
		45. L 7	
		Black has now successfully invaded and destroyed the large white center. The territories are about equal.	

Black

White

White can now choose where to attack. This initiative is called sente (leading hand); the player who keeps sente longer and more often will win the game.

47. F 5

46. E 6

48. G 6

This is a mistake; Black's reply is a boomerang, for White must answer in turn to prevent the cut at F 8. Black seizes sente.

49. F 7

50. F 8

51. H 6

52. E 5

53. G 4 (atari)

54. F 4

This is double atari. White surprises Black by not defending the two stones, and gains an advantage.

55. H 5 (2)

This note (2) means that Black takes two men.

56. E 4

57. L 8

Black now has an isolated group. in which he must make two eyes (one is at G 6); this play threatens to join around to L 10 with M 9.

59. M 11

58. M 10

60. D 3

White leaves the stone at M 10 hanging (for Black could capture it by laying M 9) in order to begin an invasion that Black dare not neglect. This is sente.

61. C 3

62. D 2

63. C 2

64. D 4

This play prevents Black's E 2, threatening either to cut (D 4) or to join (D 1). This join along the rail is known as watari. He also threatens C 5 at the same time; sente.

Black

White

65. D 6

A mistake; it should have been C 5. For White could now play B 7, and Black could not stop him at B 6, for fear of White's C 5. White, however, overlooked the opportunity.

66. I 4

67. B 7

68. M 8

Now that Black can no longer capture M 10, he must look about for his second eye.

69. K 6!

This does it. If White plays H 8, Black can answer with K 8, making an eye at K 7; if White plays K 8, Black lays H 8 with an eye at H 7. It is important for the student to understand this situation.

70. I 5

71. I 6

72. G 5

A mistake, which loses sente (and the game!).

73. H 4

74. H 3

75. B 12

This fine play, threatening double atari at C 11, swings the tide in Black's favor.

77. B 9

76. B 11

79. C 13 (watari)

78. B 10

81. B 8

80. C 11

This play is, of course, necessary to save B 9; but Black should have kept sente longer by first playing N 10, then D 1 (E 1; C 1, E 2; note that the join is necessary), and then M 7.

82. M 7

A good play; but White makes the same mistake. He should keep sente with C 1 (B 1, D 1; B 2), next N 11 (N 12, N 10; M 12), and then M 7.

Black	White
83. D 1	84. E 1
85. N 10 (<u>atari</u>)	86. M 9
87. C 1	88. E 2
89. K 5	90. K 4
91. H 8	

Premature (see note to 69). L 6
would have kept sente.

93. L 11
95. K 8

92. K 10 (atari)
94. L 6
96. D 13!!

White here initiates a coup which
all but wins the game.

97. E 13 (1)

B 13 would have been better.

Black	White
	98. B 13
99. A 13 (1)	100. A 11

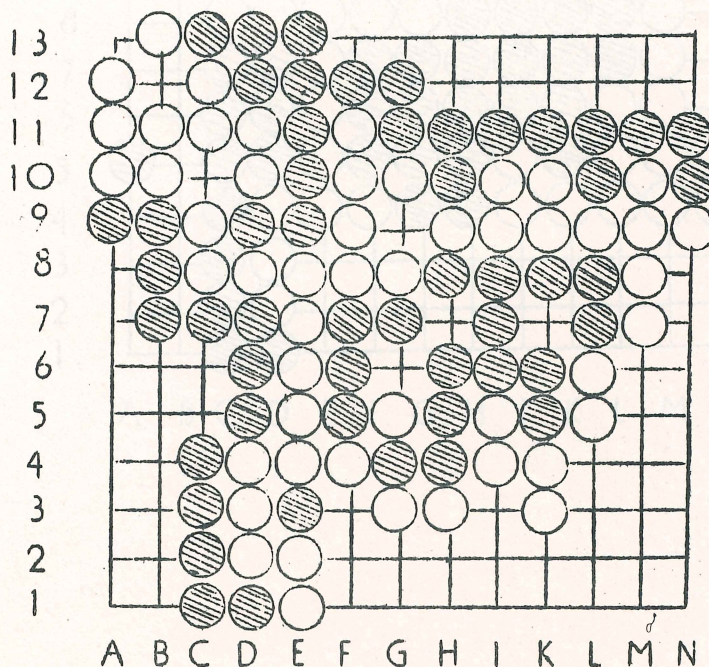
Black now sees what is going on. He
must join at B 13, D 13, and G 12;
and he has time for only two of
these.

101. G 12
103. D 13
105. A 9
107. N 11

102. A 12
104. B 13 (2)
106. N 9 (atari)
108. A 10

This last play is called dame, that
is, "worthless"; this point is "no
man's land" and must be filled at
the end of the game. Had there
been more dame they would have been
filled alternately by the two
players.

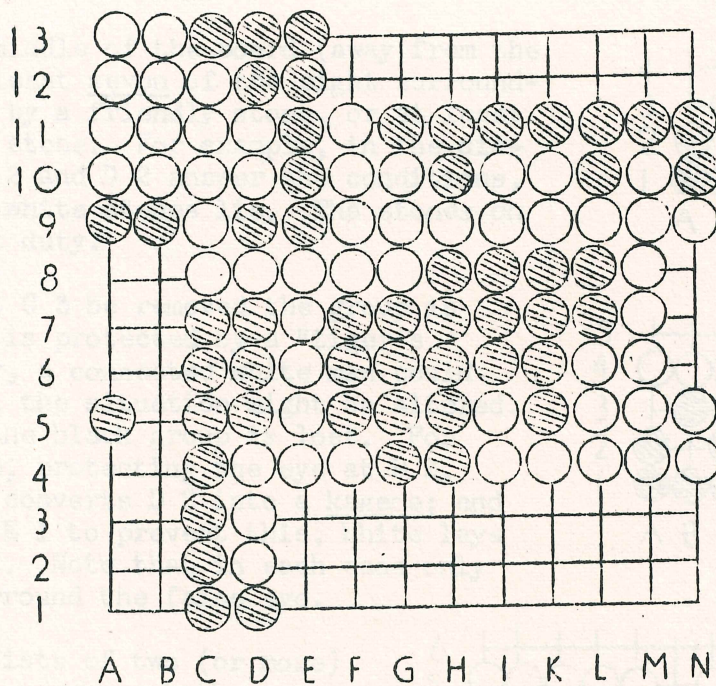
The game as thus ended is shown in the diagram.



It will be seen that the opposing lines are everywhere in contact; and no advantage can be obtained if either player lays in his opponent's territory, for all such stones would certainly be lost. Black has three groups: one around C 4 with 16 open points; one around K 11, with 14 points; and an isolated group in the center with 4 points and one captive which is now removed. With his five captives Black's total score is 39. White has one large group enclosing 35 points, making with his 3 captives a total of 38. Black wins, therefore, by one point.

The score is, however, usually counted in a different manner. The prisoners are used to cancel out open spaces of the adversary; for example, white captives in A 13 and B 12, black in H 7 and K 7. The remaining spaces are squared by moving around the enclosing stones, to make the counting easy. Thus, this game would be first adjusted as shown in the diagram. The black spaces now number $2 \times 16 - 1 = 31$. The white spaces equal $3 \times 10 = 30$. Again it is seen that Black has won by a single point.

This canceling and adjusting is at first a little confusing; but the beginner soon gets used to it.



CHAPTER II

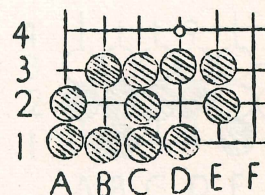
MINOR TACTICS

From observation of the game just played over, the student will learn the following fundamental principles of Go tactics. Spread your stones over as much space as you dare, trying to keep them connected into as few separate groups as possible, and extending out toward the center of the board. When a group is cut off, proceed at once to make sure of forming within it two separate eyes. This is not always easy to do; in general, the larger the space the easier it is to make eyes. It will be advisable, therefore, at this point, to take up this important feature underlying the minor tactics of Go, that is, the formation of an independent living group of stones.

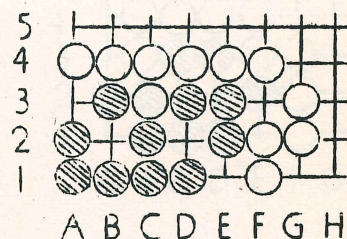
True and False Eyes

A group is safe only when it contains at least two separate eyes (me or moku). What looks at first glance like an eye may not really be one; the open intersection may be capable of closure by pressure from the opponent. Such an "eye" is called a false eye (kageme). One of the earliest lessons for the beginner is to distinguish a true eye from a false one. The following rules may help in solving what at first seems a very difficult problem.

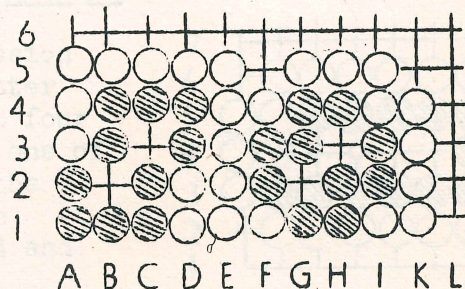
1) An eye in the middle of the board (away from the rail) must have at least seven of the eight surrounding points occupied by a friendly stone, or at least free from a hostile stone. For example, in the diagram, the eyes at B 2 and D 2 answer the conditions, no matter where the white stones lie. The stones on the C line do double duty.



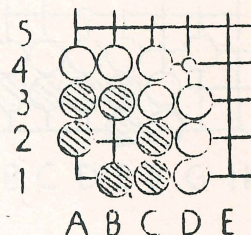
If the stone at C 3 be removed the group is still safe; for C 3 is protected by a "tiger's mouth." If, however, a connected white man could be shoved in at C 3, the situation might be altered. Here, for example, the black group is lost. For if Black lays at A 3, protecting the eye at B 2, White plays E 1 and converts D 2 into a kageme; and if Black first lays E 1 to prevent this, White lays A 3 and shuts up B 2. Note that in each case only six black stones surround the false eye.



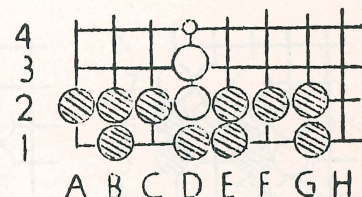
2) If a chain consists of two (or more) parts, and each part opens on both eyes, the group is safe. The diagram shows two examples of this. Note that in the left hand group each sub-chain of five stones opens on B 2 and C 3; in the right hand group on G 2 and H 3.



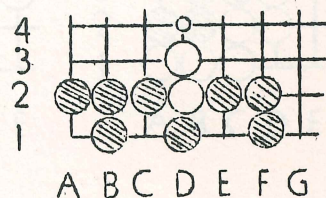
3) On the rails, and especially in the corners, there is an economy of stones. Thus, six stones can enclose two eyes in a corner. In the diagram each little half-chain of three stones opens on both eyes at A 1 and B 2. If the black and the white stones at C 1 and C 3 be interchanged, the group is still safe; five black men open on A 1 and B 2 as before, and so does the single black man at B 1.



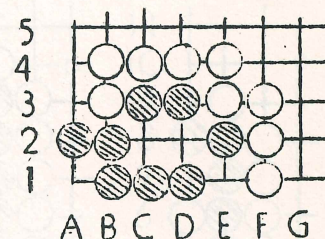
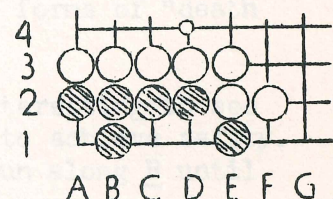
4) A chain in which two true eyes are joined by one (or more) false eyes is also safe. Thus the true me at A 1 and F 1 are joined by the false eye at C 1 and make the group safe. In the next diagram, however, E 1 is also a false eye, and the group is therefore not safe.



5) The beginner must watch out for the deadly inside attack which closes what might become a true eye. Here, for instance, A 1 is a true eye, and C 1 would become a second if Black could play at D 1. If, however, White lays a stone at D 1 (inside atari), Black must play at C 1 to capture it and thus closes his own eye.

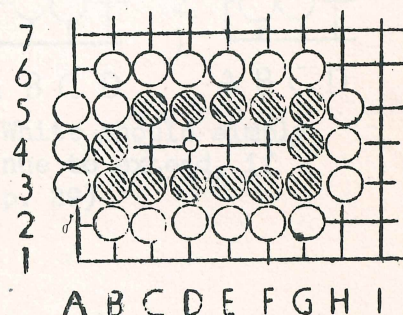


Similarly, Black has here a true eye at A 1, and could form a second eye at C 2 (or D 2) if he had the chance to lay at D 2 or E 1. If, however, White anticipates this by laying at D 2 (double atari), Black must take at C 2; and White's next play of E 1 converts the remaining open space at D 2 into a kageme.

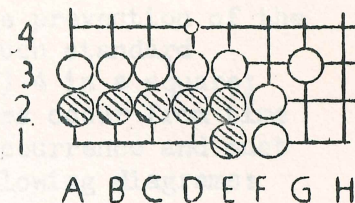


Safety With Four Me

It will be seen from the above discussion that, for a hollow group to be safe no matter whose play it is, it must contain at least four me in a row. For, if the opponent occupy one of the middle points, the defender can fill the other and thus get two eyes. Thus, in the figure, if White lays D 4, Black plays E 4 and makes two eyes.

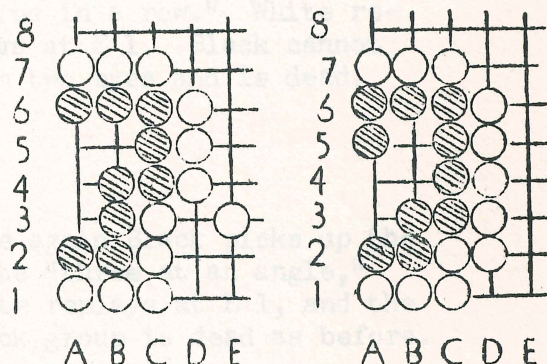


Along the rail from the corner the situation is still simpler. Black, with four open me, obtains an eye at A 1 and a second at D 1, wherever White lays.



What is true of "four in a row" also applies to two other combinations of four me, namely, "four in an ell" and "four in a bayonet." These are represented in the figures. Here, in either case, Black has an eye at A 3 and another at B 5, regardless of White's attack.

It is important that all the black stones be in one chain. If, for example, the stone at C 6 (in either figure) were white, White could lay his first stone at A 5 (left) or A 4 (right), with an atari, and then extend to A 4 (left), killing the eyes.

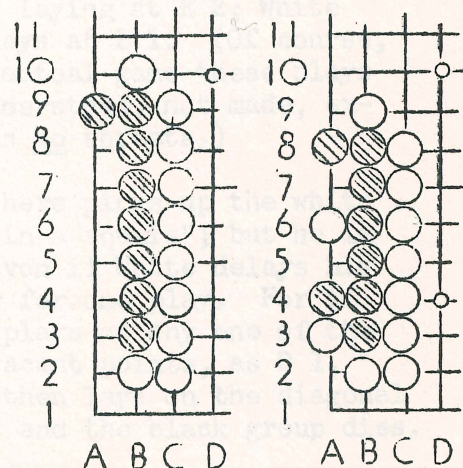


The other possible combinations of four me, "four in a square" and "four in a T" are not safe, and will be treated below as forms of "death from within."

In the light of these considerations, it will be interesting to see how far a group must run along the second line in order to achieve safety. The answer is seven spaces. In the diagram, Black has run along B until stopped by White at B 10. Black must then lay A 9. If White pushes in at A 3, Black answers A 4, with four open me.

From the opponent's point of view, White could allow Black to run for six spaces before stopping him at B 9. When Black then has laid A 8, White plays A 3. If then Black lays A 4, White ignores the atari to place a stone at A 6 in the middle of the three open me, and Black dies, for A 3 is only kageme.

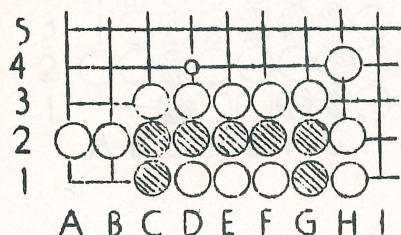
Should Black, in a desperate attempt to escape, cut at C 9, White's proper answer is not C 10 (atari), which necessitates B 10 after D 9, and might introduce other complications. White should simply extend with B 10, often threatening sh'cho, and continue to extend, if necessary, along the B line. (For sh'cho see below, p. 29)



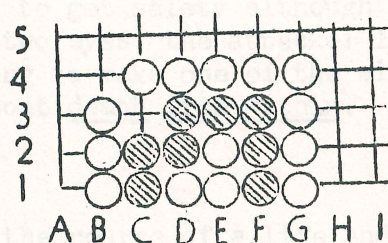
Death from Within

Although the student must learn from experience (and the longer he plays, the more he will find to learn) how to save his own groups and how to kill those of his adversary, there are, nevertheless, some simple formations that will go a long way toward helping him formulate his ideas. There are, for example, certain little groups of stones that may be deliberately sacrificed inside an opponent's group in such a way as to

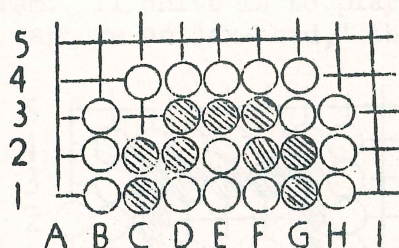
cause death from within. The underlying principle is the prevention of the forming of two eyes in the large group. There are six such standard groups: a) 3 in a row; b) 3 at an angle; c) 4 in a T; d) 4 in a square; e) 5 in a cross; f) 5 in an ax-head. Other special shapes occur from time to time, but these standard formations are of frequent occurrence and must be thoroughly mastered. They are illustrated in the following diagrams:



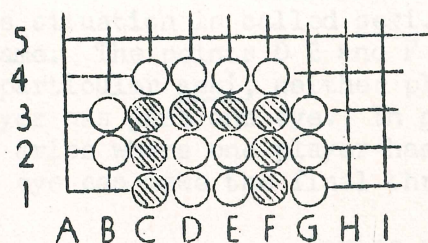
- a) Black has just laid the last stone and picks up the white "three in a row." White replays at E 1. Black cannot form two eyes and is dead.



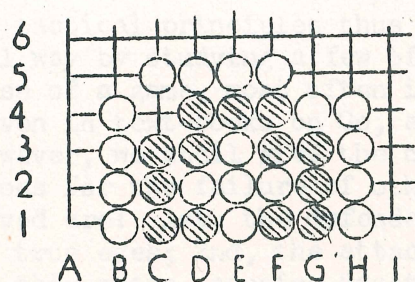
- b) Here again Black picks up the white "three at an angle," White replays at E 1, and the black group is dead as before.



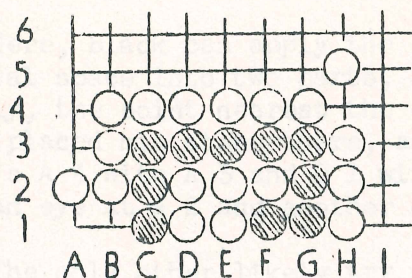
- c) Black here picks up the white "four in a T." White replays at E 1, and Black dies. It is to be noted that White completes the kill by adding D 1 and F 1, forcing Black to take 3 in a row by laying at E 2; White then lays at E 1. (Of course, in an actual game these plays are understood, not made, except as ko threats.)



- d) Black here picks up the white "four in a square"; but he is lost even if White delays his attack for one play. For if Black plays on any one of the four vacant points, as D 1, White then lays on the diagonal (E 2), and the black group dies.



- e) Black here picks up the white "five in a cross." White replays at E 2, and the black group dies. White completes the kill by adding to his inside stones (E 1, D 2, F 2) until Black picks up a T at E 3; then the conditions of c) are repeated.

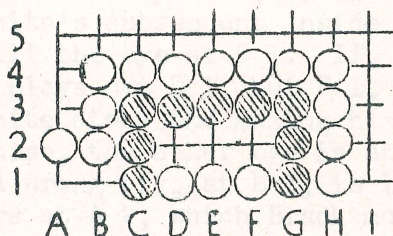


- f) Black here captures the white "five in an ax-head." White replays at E 2. If Black plays D 2, White plays E 1; on the other hand, if Black lays at E 1, White occupies D 2. Or if Black refuses to play here at all, White adds D 1, D 2, and E 1, compelling Black to take four in a square; for this, see d) above.

In all close conflicts, especially in the corner, where one player attempts to get safety although surrounded and cut off, the defender tries to make two eyes; the attacker lays stones within the defending group, attempting to make one of the six formations described above, and thus to bring about death from within.

Seki

In the course of a life and death struggle to form the necessary eyes (me), occasionally a very interesting situation arises, as in the accompanying diagram. If White is to play, he lays at E 2 and then at D 2, forcing Black to capture an "ax-head," that is, death from within. If, however,



Black is to make the first play, and he correctly lays at E 2, White must not now play either D 2 or F 2; for Black could then capture "four in an L," a standard safe position for him. Likewise, Black cannot lay at D 2 or F 2; for White would then lay B 1 and force Black to capture three stones. In other words, neither

player can lay another stone in this part of the board.

This situation is called seki. It is left untouched even at the end of the game. The points D 2 and F 2 count, of course, for neither player. In this particular seki, neither player has even one eye; in other cases, each player has just one eye. In general (there are rare exceptions) seki does not arise where one player has an eye, the other none; for the player with the eye can make the final threat (atari), while his adversary cannot.

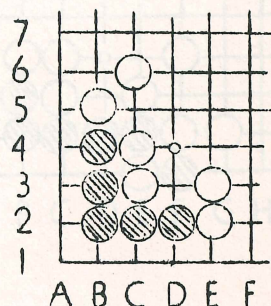
Saving and Killing Groups

The tactical principles thus far described can be illustrated in a practical way by studying a few of the problem situations which arise in the course of a game, most often in the corners. These positions are sometimes given in text-books on Go, as problems to be solved by the student. Here, however, we shall give the correct solution, analyze it, and discuss the reasons for the failure of other (incorrect) attempts. The points to be observed are: 1st, the defender tries to divide up his space so as to form two true eyes; 2nd, the attacker seeks to form a small sacrifice group in this space, causing "death from within"; 3rd, either player, failing in his object, may try to compromise with ko or seki.

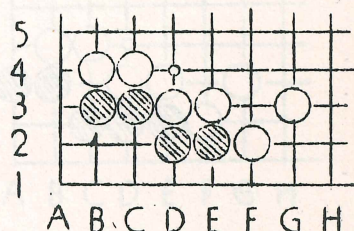
Let us begin with three situations, in each of which Black is supposed to play and save his stones.

Here, Black can apply the first principle of safety, to divide his internal space into two parts, and try to make an eye in each. Obviously, the point nearest the center is A 1. If Black placed his stone there, and then stopped White's A 4 with A 3 and D 1 with C 1, he would have an eye at A 2 and another at B 1.

The only other likely try would be D 1 (or the symmetrical A 4). If, however, Black should lay his first stone at D 1, White would answer with B 1 to prevent Black from laying there and making two good eyes. If Black should next play A 2, White plays A 4, and the group has only one eye. If, on the other hand, Black lays his second stone at A 4, White plays A 2, and Black dies. This last position will be discussed below.



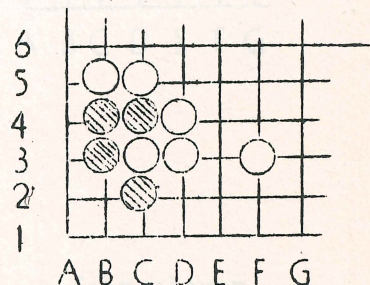
In the second problem, Black's play is a little less obvious. The most likely, however, the spot that divides up the space most effectively, is B 2; and this proves to be correct. White's best try, to defeat the plan is C 1; then follow: B 1, E 1; C 2. If White now lays D 1, Black takes three men at F 1, and White's subsequent inside atari, at E 1, does not kill the eye at C 1. If, on the other hand, White plays not D 1, but F 1, Black lays D 1, taking the white stone and making his eye. In either case, of course, the other eye is at A 1.



A wrong try, at B 1, is instructive. White answers at A 2, which Black must stop at A 3. White invades at E 1, threatening a killing cut at C 2. When this is prevented by D 1, White gives atari at C 2; if Black takes the white at E 1, White's B 2 kills three men; if, however, Black plays at C 2 after E 1, White pushes on to D 1 and kills the eye. Another likely try, at A 2, bogs down on this sequence: B 1; C 1, E 1 (and Black cannot lay D 1!); B 2, F 1 (still the same!); A 1 (1), D 1; closing the second eye.

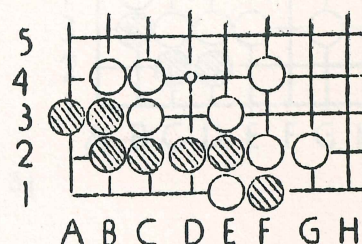
In the third problem, Black must choose among A 2, B 1, and extension to D 2. The first, A 2, is correct. White must play at B 1, to prevent the immediate formation of two good eyes. Then follow: A 4, C 1; D 2, E 2; D 1. Or, A 2, A 4; B 1, A 5; A 3, D 2; tenuki, D 1; C 1.

Wrong tries: B 1, A 2 (threatening B 2, after which Black cannot atari with either A 1 or A 3); B 2, D 2; and Black has only one eye. Also wrong: D 2, E 2. Now the position is symmetrical; to either A 2 or B 1, White replies B 1 or A 2, with the same threat as above.

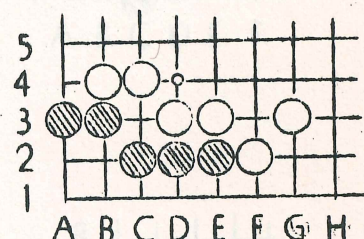


We shall now approach the subject from the other side; White has enclosed a black group, which has not yet achieved safety; where shall White play to complete the capture?

In the first situation, it is plain that Black would like to place a stone at A 1, dividing his space into one eye at A 2 and another on the other side. It is good policy, therefore, for White to prevent this by laying at A 1, himself, or at B 1. The first, A 1, proves to be correct; for Black must at once lay B 1, to prevent White's extension there. White then plays D 1; and when Black takes two stones at C 1, White replays at E 1 and destroys the second eye. B 1 for White's first play fails; for Black lays A 1 anyway; and when White takes, A 2, Black plays C 1, capturing two stones separately. For White cannot lay at A 1, giving his opponent three stones without losing a turn to play.

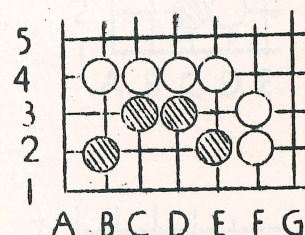


The second position suggests a similar solution. A black man at B 1 would successfully divide the space into two eyes. White, therefore, occupies this point, B 1, on his first play. If Black answers C 1, White lays E 1 to kill the eye at D 1; if Black then continues with A 1 or B 2, White extends to B 2 or A 1, and only one eye results. Equally fatal for Black is: B 1, B 2; A 1, E 1; C 1.



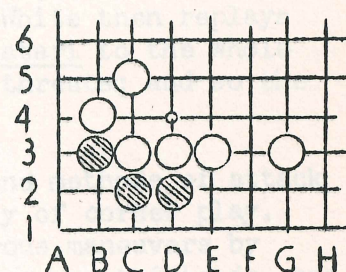
White would fail if he played first at E 1. For Black's answer at B 1 threatens A 2, with two eyes at once; and if White laid at A 2, himself, to prevent this, Black could lay D 1 and thus make his second eye at C 1.

The third problem is more difficult, and White's killing play is less obvious. Black cannot make two separate eyes on the C and D lines; he must therefore make one at A 1 or B 1. To prevent this White plays at A 2. To stop this stone from joining, Black plays A 3. White lays B 3 (atari), compelling Black to take at A 1. Note that the eye at A 2 is kageme (false). It is fairly easy to see now that C 1 forms the key point for Black; a black stone there would make me at B 1 and C 2. So White now plays C 1; if Black plays D 1, White answers C 2, and vice versa. The black group has not two eyes.

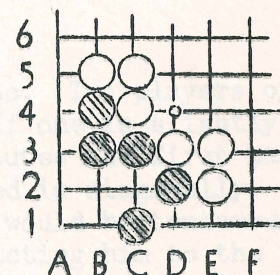


It may be argued that this sequence is too subtle for ordinary players in the heat of a real game. Still, the technique of A 2; A 3, B 3 recurs often enough to become familiar; and after A 1 (1) the situation is capable of easy analysis. In other words, a fair player would lay at A 2 by a kind of intuition; and then the rest of the sequence is not hard to visualize for a player of any experience.

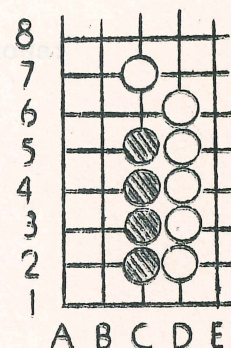
Sometimes the defending player is forced to rely upon ko to get safety in the corner. For example, here is a simple position often encountered. Black's first thought is probably A 2. To stop the formation of me, White must reply at B 1, which in turn threatens B 2 and A 4. If Black prevents this with B 2, C 1, or A 1, White lays E 2, and the group is dead. Another try for Black is B 2. Then follow: E 2; A 3, D 1; C 1, A 1!!; E 1, F 2; F 1, G 1. Once more the group dies. If Black begins with B 1, and White replies A 3, Black must not fill at B 2. For White's next play at E 2 threatens A 2, killing one eye, or D 1, killing the other. The correct sequence, therefore, is: B 1, A 3; A 2, offering ko. If Black wins the ko, he fills at B 2, making an eye at A 1; the second eye is at C 1.



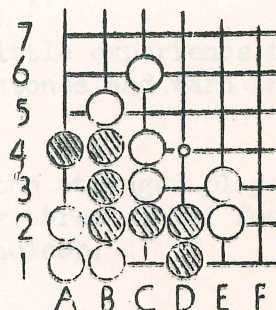
A similar situation, arising quite often in the corner, is shown in the diagram. White's first impulse, to lay at B 2 in the very center of Black's space, is wrong. For, if Black answers with A 2, he threatens B 1 and A 4, in either case making me. White's correct play is A 2, threatening B 2, where Black must at once lay. White then plays E 1, forcing Black to play D 1 to prevent White from closing the eye at C 2. White then offers ko with B 1. Black cannot refuse the ko and fill at C 2; for White would play at A 1 and kill the group.



In the next position an interesting situation arises. White begins the attack with the following sequence: B 6; B 5, B 2 (threatening watari at C 1); B 1, B 3. Black now has a choice of two courses. He can play A 2, A 3; A 4 with ko. If, however, he looks over the board and decides that his chances of winning a ko are poor, because his opponent has more ko threats, he may lay not A 2 but A 3, with this sequence: A 3, A 2; A 4, D 1, C 1, A 6; A 5, and the result is seki. Should White (incorrectly) answer Black's A 3 with A 4, the result is safety for Black: A 3, A 4; A 2, A 1 (2); A 2 (1), (note that this was not ko!) A 5; B 4!, and White dare not join at A 3.



One position still to be discussed is shown in the diagram. At the end of the first problem in this section (on page 13), this situation arises after White fills at A 1; and it often occurs at the end of corner fights. At first glance it looks like seki; and this is what it would be anywhere except in the corner. There, however, Black dies, and by the following maneuver, which is not, of course, carried to its bitter end by experienced players. Black cannot add an inside stone, or he will be compelled eventually to take three men,



which is fatal; so that he must leave the initiative to White. The latter waits till the end of the game, then proceeds to close all ko threats, till he is everywhere invulnerable. When A 5, C 5, D 3, and E 1 are all laid, White plays C 1 (atari); Black plays A 3 (4). White then replays B 1; Black's only answer is A 1; White lays A 2 (1), atari to the whole black group. This is ko, for which Black now has no threats; and so the Black group dies.

These examples not only illustrate the purpose and methods of attack and defense, but indicate also the fascinating variety of corner play. The player should, however, try to avoid these dangerous maneuvers by running to the center of the board, where his stones may meet friends, and their safety does not depend on such close and tricky calculations. When he is cut off from the center, then, of course, he must "dig in," and rely for security on his ability to form two true me in the corner.

Handicap

The handicap system is carefully worked out in Go. Two players of equal skill play alternately with black and white. If one is slightly weaker he always takes the black stones; this constitutes the first handicap. The next handicap consists of two stones, placed in diagonally opposite corners. One stone is never used; for that would be tantamount to giving the weaker player the first play but restricting him to the handicap point, whereas White could lay wherever he wished. This is, therefore, less of a handicap than playing even. The next handicap is three stones, and so on. Obviously, if two stones is a little too small an advantage, and three is too great, the games are played alternately with two and three stones.

On the small board, the handicaps are given as follows:

Two stones:	D 4, K 10
Three "	D 4, D 10, K 10
Four "	D 4, D 10, K 4, K 10
Five "	D 4, D 10, G 7, K 4, K 10

More stones are hardly advisable. They would be:

Six stones:	D 4, D 7, D 10, K 4, K 7, K 10
Seven "	D 4, D 7, D 10, G 7, K 4, K 7, K 10
Eight "	D 4, D 7, D 10, G 4, G 10, K 4, K 7, K 10
Nine "	D 4, D 7, D 10, G 4, G 7, G 10, K 4, K 7, K 10

Such handicaps are required by novices of such little experience that real Go cannot be played. It is better to give five stones and warn the beginner of obvious threats.

The handicap is reduced when, in the opinion of the stronger player, it is hopeless for him to try to win. Usually winning three out of four games entitles the weaker player to a reduction in handicap.

The beginner should, above all, not scorn to take his handicap. However much it may hurt his vanity, he should remember that the handicap puts his opponent on his mettle, makes him play his best to win, and therefore sharpens the competition. The beginner often notices that he makes no better showing with a handicap than without one; but he must not forget that, in the former case, his adversary is trying hard to win, whereas, in the latter, he loafes along and does not attack with his full strength. Most Go games are played with handicap; for players of equal strength and experience are not often brought together.

On the full-sized board, the handicaps are given as follows:

Two	stones:	D 4, Q 16
Three	"	D 4, D 16, Q 16
Four	"	D 4, D 16, Q 4, Q 16
Five	"	D 4, D 16, K 10, Q 4, Q 16
Six	"	D 4, D 10, D 16, Q 4, Q 10, Q 16
Seven	"	D 4, D 10, D 16, K 10, Q 4, Q 10, Q 16
Eight	"	D 4, D 10, D 16, K 4, K 16, Q 4, Q 10, Q 16
Nine	"	D 4, D 10, D 16, K 4, K 10, K 16, Q 4, Q 10, Q 16

Extra handicaps are sometimes given to raw beginners. These stones are called furin, or temple bells, from a fancied resemblance to the bells on the corners of temple eaves. They are placed at C 3, C 17, R 3, R 17.

CHAPTER III

JOSEKI, OR CORNER PLAY

The first stones in any game are laid, for the most part, in and around the four corners; for here the defending player can most easily delimit a piece of territory and defend it from attack. Later the contest spreads along the sides, and finally the opposing lines reach out toward the center of the board. On the small board the corners assume an even greater relative importance, since the center actually contains very few points, about twenty-five in all. It is necessary, therefore, for the student to acquaint himself with the usual lines of play occurring in the corners, both with and without the advantage of a handicap stone. In the beginning most, if not all, of his corners will contain such a handicap piece; and his first efforts will be devoted to the development of a position around it. He will do well, therefore, to study carefully the following few examples, trying to understand the reasons underlying each play. In general, these corner sequences, called joseki, should be analyzed, not learned by heart; but the beginner will soon observe that a half-dozen of each type (with and without handicap) recur so often that he will save time and effort by learning them play by play. We shall begin with the joseki around the handicap stone at D 4.

Handicap Joseki I

White	Black	White	Black
1. F 3			4. D 3
This stone approaches the black stone from the "knight's move" position; this is called <u>kogeima kakari</u> (little knight attack), and is the commonest method of attack. (Other points of attack are F 4, G 3, and G 4)		In nearly all cases Black will do better thus to prevent the join, keeping F 3 weak; but he loses the corner.	
	2. C 7	5. C 4	6. D 5
Black extends in the opposite direction to take position along the C line if White goes into the corner. If, however, White does not enter the corner but plays elsewhere (<u>tenuki</u>), Black at his first opportunity will add a stone at D 3; and if he succeeds in laying also at E 7, his corner is absolutely secure. The four black stones then make a pattern which should be carefully noted. (See <u>Joseki II</u> below)		This is much safer for Black than C 5, which permits White to cut at D 5. Inexperienced players should make the text play.	
3. C 3		7. D 2	8. E 2
White now lays in the corner (on <u>san-san</u>), threatening to join with F 3 or make a safe group.		Black stops White's attempt to join.	
		9. C 2	10. E 3
		Both these joins are necessary; the beginner is likely to overlook them.	
		11. B 6	
		White extends as far as he dares; note that Black cannot cut off this stone.	

White

Black

White

Black

12. C 6

White might continue:

Black now threatens to lay at B 5.

17. F 2

13. B 7

14. B 8

This threatens to join at E 1; note that then Black could not cut at D 1 or F 1. This join is called watari.

Again threatens to lay at B 5.

15. C 5

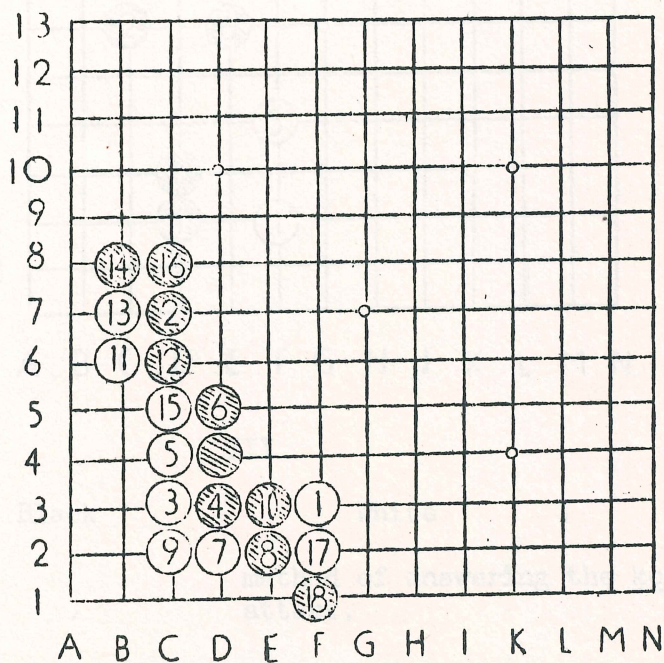
16. C 8

18. F 1

This join is necessary to prevent embarrassing cuts at C 8 and D 6. (The latter cut is now impossible because of: D 6, E 6; D 7, E 8!! This position is known as sh'cho no sh'cho, and should be studied)

White has a small corner, worth ten or six points, depending on whether he defends before or after attack. Black has a large wall to the right, and has isolated F 3.

Black prevents the watari in the most aggressive way; E 1 accomplishes the same end and is sometimes advisable; D 1 is not so good, as White can ignore it without loss.



White

Black

1. F 3
3. C 9

2. C 7

White

Black

not safe; White can attack at
C 5 or C 6.

White limits Black's extension.
(It should be noted that on the
small board this man also bears
a natural relationship to the D 10
corner; it occupies the point
called moku hadzushi, one of the
three points at which corner
play is usually begun.)

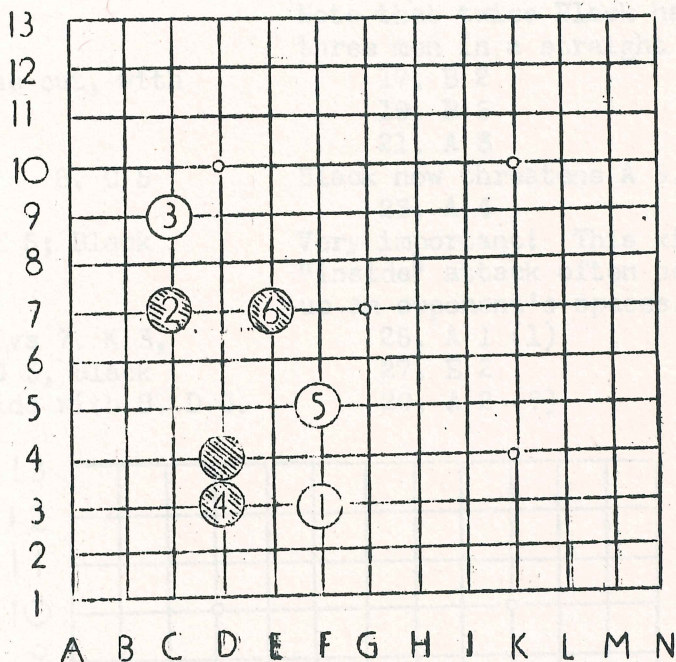
5. F 5

6. E 7

This stone should be laid also
if White plays 5. at E 9. In
either case the corner is now
(with correct play) quite se-
cure; and Black also has a lead
out into the center of the board.
(See Appendix A, page 69,
Joseki #15 and #16)

4. D 3

Black's best; his corner is still



III

White

Black

1. F 3

Again a kogeima attack.

White

Black

method of answering the kogeima
attack.

3. G 4

4. F 5

2. F 4

This play is called "laying-on"
(tsuke), and is another very common

This play is very important and
should be carefully noted by the
novice, who naturally thinks first

White

Black

of E 3. The text play gives the correct interval of one point between one and two stones, and leads out to the center.

5. E 3

The commonest continuation, though D 3, D 2, and C 3 are also played. In each of these last mentioned cases Black should occupy E 3.

6. D 3

Black should not fear the cut at E 4 and D 5 (see below).

7. C 6

White now threatens the cut, with support.

8. C 5

Note that after E 4, E 5; Black is joined.

If, however, White plays 7. K 3, protecting the point G 3, Black guards on the other side with 8. D 6.

White

Black

White may continue:

9. D 7

10. D 6

11. B 6

Black may guard the corner with 12. B 5; or he may take a tenuki, that is, play elsewhere.

(If White should play 7. E 4, study the following line of play:)

7. E 4

8. E 5

9. D 5

10. D 6

11. C 5

12. D 2!

Black threatens to cut at G 3.

13. H 3

14. C 6

15. B 4

16. B 6!!

Note that twice Black has laid three men in a straight line.

17. B 2

18. C 4

19. B 5

20. B 3

21. A 3

22. C 3

Black now threatens A 5.

23. A 4

24. A 2!!

Very important! This kind of an "inside" attack often helps fill up an opponent's spaces.

25. A 1 (1)

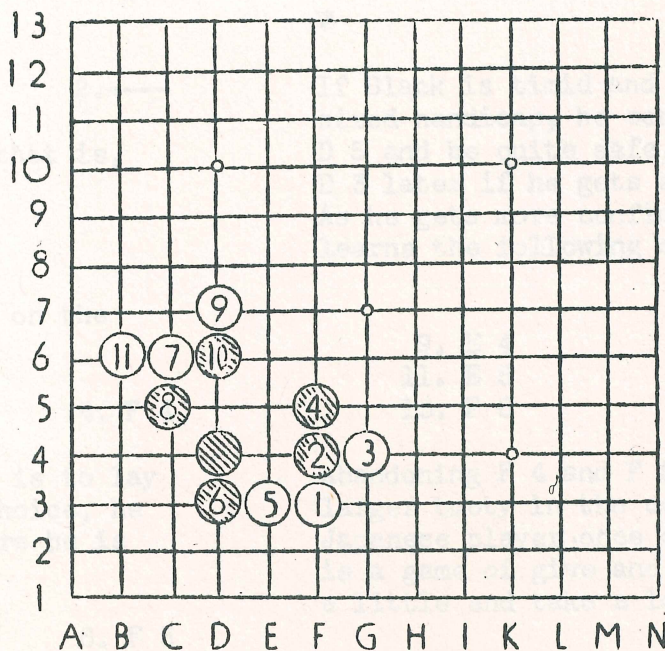
26. A 6

27. E 2

28. A 5

29. A 2 (?)

30. C 2



White

Black

1. F 3

2. E 3

Sometimes this play is good, attempting to secure the corner, which is especially valuable on the small board. Since D 3 does not attack the white stone it is not good.

3. F 4

To prevent Black from occupying this strategic point.

4. C 7

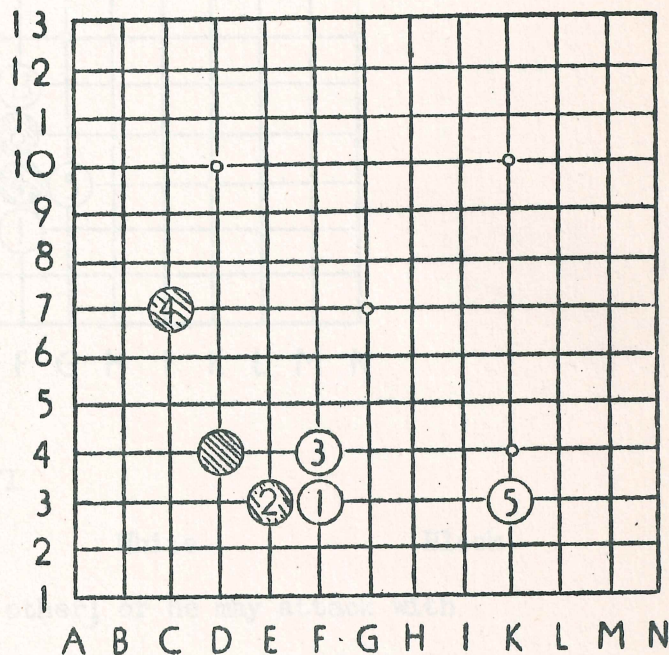
This is Black's best, though the corner is not yet safe; White can still lay at C 3 and live.

5. K 3

White

Black

White takes the usual interval on the third line, namely, a skip of three points from a base of two stones.



V

1. F 3

2. ----

Black plays tenuki, that is, elsewhere.

3. C 6

Attacks with kogeima on the other side.

4. F 4

Black's best defense is to lay on. If there is a choice, he selects the side where he is weaker.

5. G 4
7. E 3

6. F 5

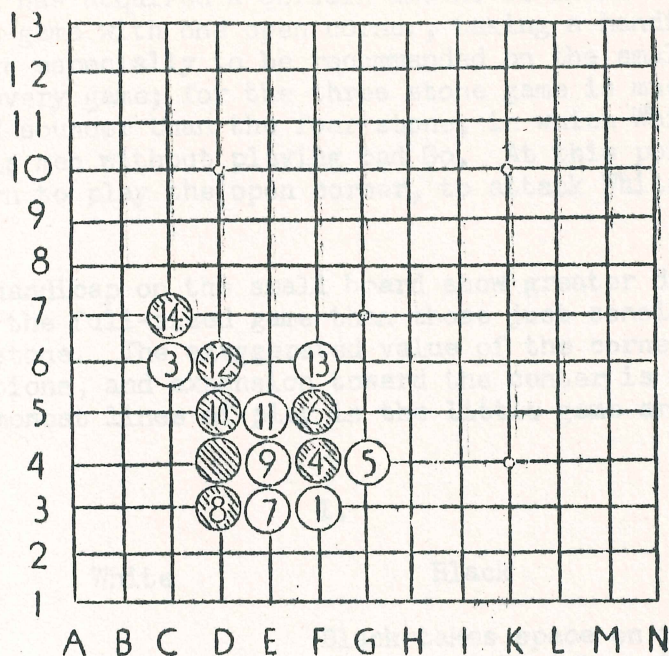
If Black is timid and has a good-sized handicap, he can here lay D 5 and be quite safe, playing D 3 later if he gets a chance. As he gets more confidence he learns the following sequence:

9. E 4	8. D 3
11. E 5	10. D 5
13. F 6	12. D 6
	14. C 7

abandoning F 4 and F 5 for a larger booty in the corner. A Japanese player once said: "Go is a game of give and take; give a little and take a lot!"

Diagram on next page.

Diagram of V



VI

White

Black

1. F 4

The "high" attack (taka kakari), the next most common after kogeima.

2. D 6

Usually best to answer "high," that is, on the fourth line.

3. C 8

To limit Black on the other side. Note, too, that on the little board this play may also attack with kogeima a black stone at D 10, or form with a white stone at D 11 an ogeima shimari (great-knight corner defense).

4. E 7

Threatens to play D 9 and keep White from the center, or to lay H 3 and cut off the other white stone. White can answer with D 10 on the one hand, or with K 3 on the

White

Black

other; or he may attack with

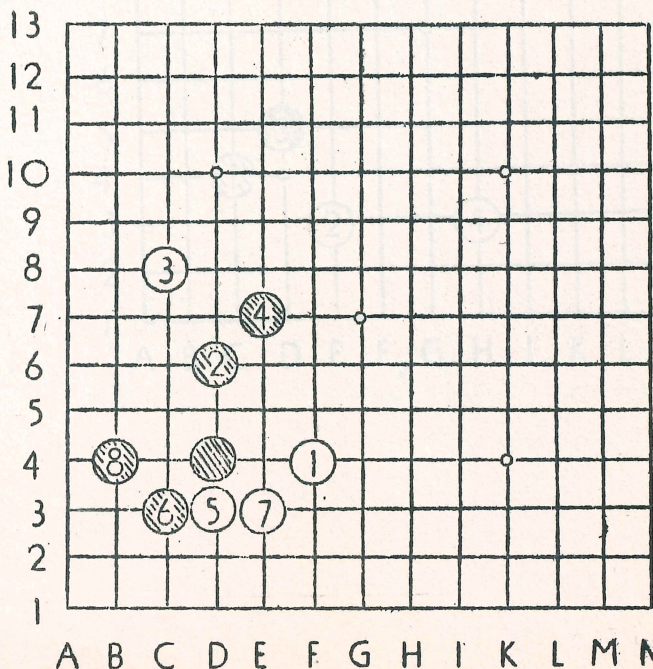
5. D 3

6. C 3

7. E 3

8. B 4

Something is necessary here to prevent White from cutting at C 4 and taking the corner.



NO-HANDICAP JOSEKI

When the student has acquired a certain amount of skill and confidence, he will wish to try a game with one open corner, taking a handicap of only three stones. This is especially to be recommended on the small board, even if Black loses every game; for the three stone game is much livelier, more interesting, and sounder than the four stone, in which White hardly knows where to lay his men without playing bad Go. At this point, therefore, Black must learn to play the open corner, to attack White correctly and profitably.

Joseki without handicap on the small board show greater divergence from those played in the full-sized game than those just considered, around the handicap stone. The exaggerated value of the corner always looms large in the calculations, and extension toward the center is of far less importance. The commonest lines of play in the little game are the following:

I.

Black

White

1. C 4

Black occupies komoku, the point below the handicap point, intending, if occasion offers, to complete a shimari (corner formation) by adding E 3, E 4, or F 3.

2. E 3

This attack, the most commonly used, is called kogeima (little knight), just like F 3 against D 4.

3. D 5

This play (called kosume) is very often used; it threatens F 4 or C 9.

4. H 3

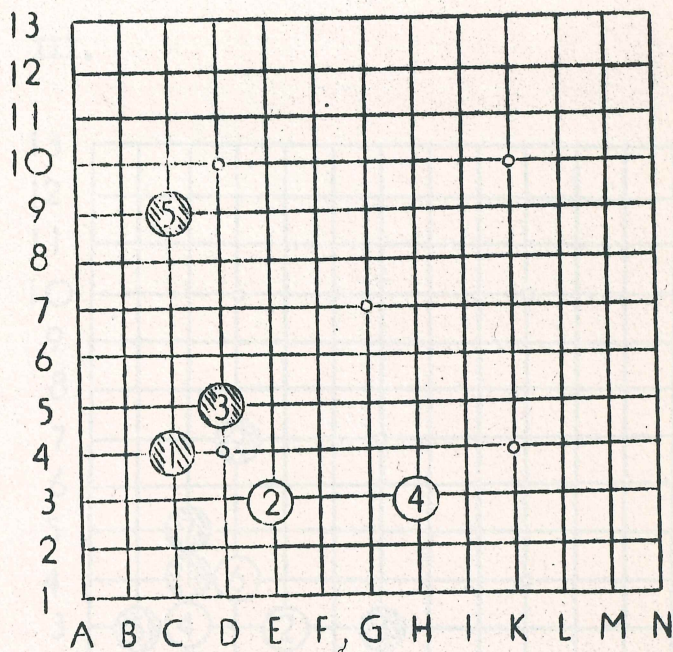
This position on the third line, with a two-point interval between single stones, is a fundamental formation, and recurs again and again. The stones cannot be cut. (See p. 31)

5. C 9

Black

White

Black takes space on the other side; he will later play, if he can, at D 3. White's next play in this region, however, would be at C 2.



II.

Black

White

1. C 4

2. E 3

3. D 3

Guards the corner.

4. E 4

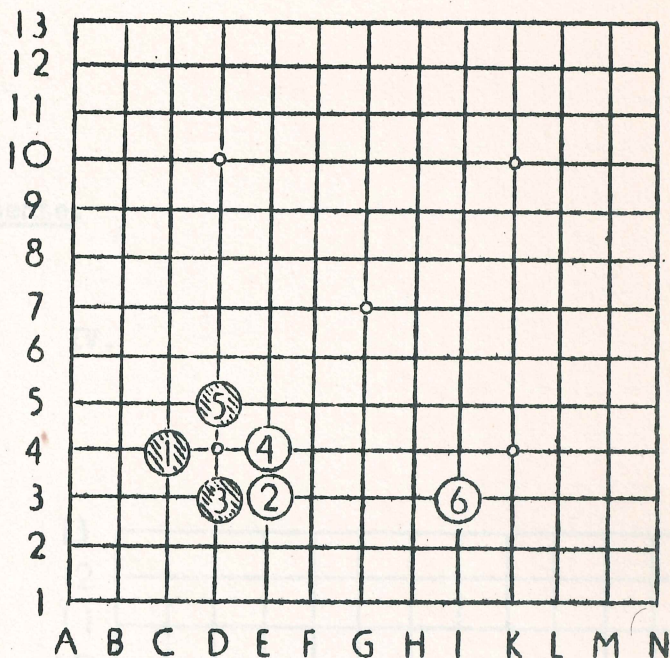
Important to keep Black from laying here.

5. D 5

Black prevents White from laying at C 5, and thus confining him to the corner.

6. I 3

White takes space along the rail, making the usual 3-point skip from a base of two along the third line. Note, too, that on the small board I 3 is moku hadzushi in the other corner.



III.

Black

White

1. C 4

2. E 3

3. G 3

This play takes the white stones as between chopsticks, and is hence called hasami. H 3 and I 3 are similarly used.

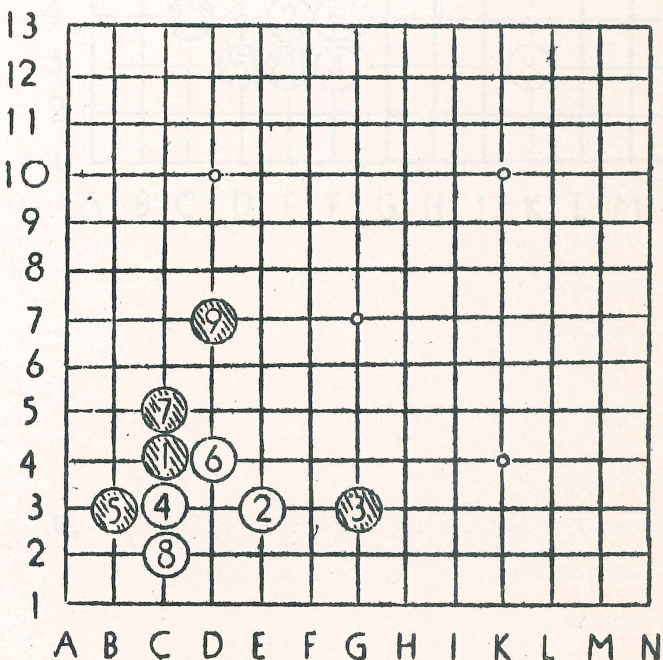
4. C 3

This play on "three-three" (san-san) is always strong. Other possibilities are: D 5, D 6, E 5, G 4, or tenuki (elsewhere).

5. B 3

6. D 4

7. C 5



Black

White

Black extends; he may play C 2, instead, if room for expansion along line C is limited.

8. C 2

A very important play; otherwise Black plays here and at D 2, with sente.

9. D 7 (or C 8)

IV.

1. C 4

2. E 4

Kogeima (E 3) may be left unanswered; this "high" attack (taka kakari) is urgent.

3. E 3

Other replies are G 3 and D 6.

4. F 3

White may also answer with D 3, to which Black counters with D 4.

5. D 3

6. F 4

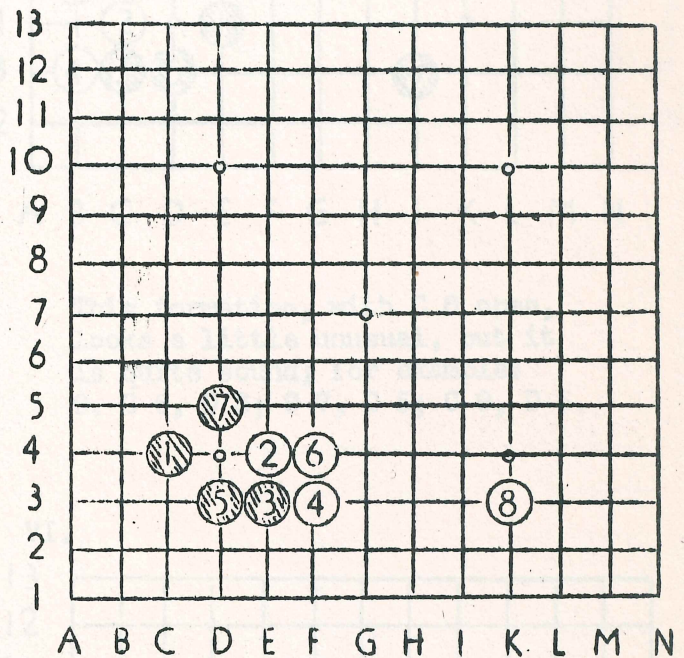
Necessary, to prevent the cut.

7. D 5

To prevent White from laying at C 5 and shutting him in the corner; D 6 is often played, but the resulting complications may prove too much for the beginner.

8. K 3

The usual interval; note that, on the small board, the stone is also komoku in the other corner.



V.

1. E 4

This "high" play (taka moku) is intended to lead out into the center. It has the double threat of adding

Black

White

C 4 to form the high corner defense (taka shimari), or of playing K 3. This last is a strong point even on the big board; on the small, it is komoku in the other corner.

2. C 4

The usual reply; or D 6 can be played.

3. C 3

Black's best on the little board; in the large game, C 5 is also used.

5. D 3

4. B 3

6. B 5

This looks small; but a black attack beginning here would be extremely annoying.

7. I 3

Taking the 3-skip interval as if E 3 were already laid; moku hadzushi in the other corner of the small board.

8. D 7

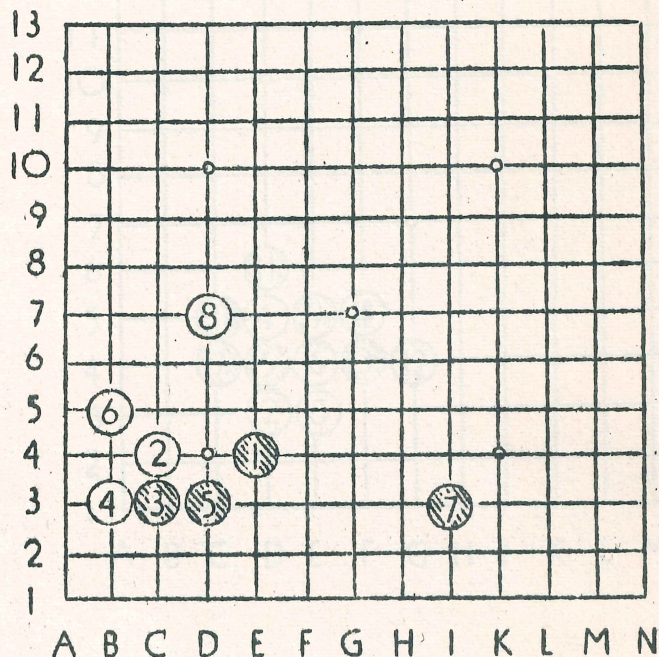
1. C 5

Another method of opening a corner, moku hadzushi; it approaches the D 10 corner, and threatens the completion of a kogeima shimari with D 3.

2. D 3

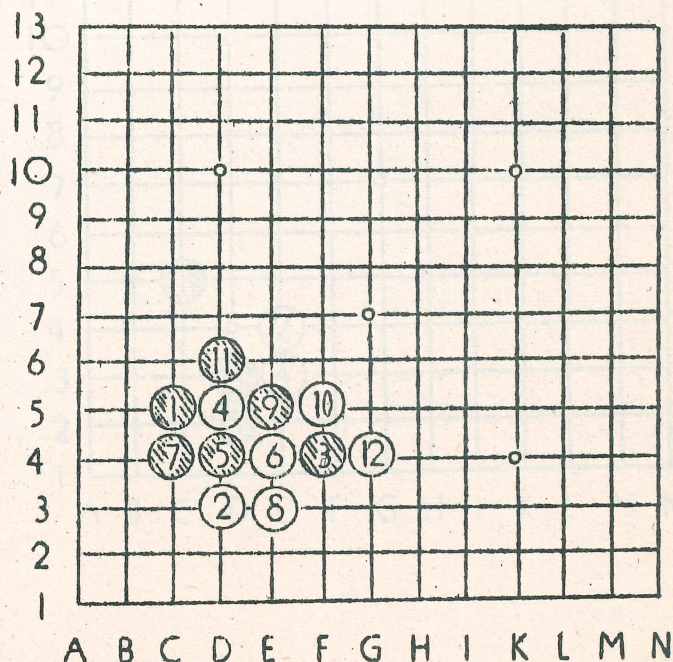
This low attack is usually better on the little board; though sente is lost, since Black need not reply. Note that the same position results if White begins the corner with D 3, Black attacks at C 5, and White plays elsewhere (tenuki).

3. F 4



This formation, with C 6 open, looks a little unusual, but it is quite sound; for example:
9. C 6, D 6; C 7, C 5; C 9, D 5.

VI.



Black

White

Other possibilities; E 4, C 3,
E 5, or F 3.

4. D 5

Separating the two black stones.

5. D 4

This looks bold, but the stone
has a friend on each side.

6. E 4

White may also play C 4.

7. C 4

8. E 3
(or E 5)

9. E 5

10. F 5

Or White may save his stone with
D 6; this is called "joseki of
a thousand variations."

11. D 6 (1)

12. G 4

And captures the black stone by sh'cho.

1. C 5

2. E 4

The high attack on moku hadzushi
retains sente.

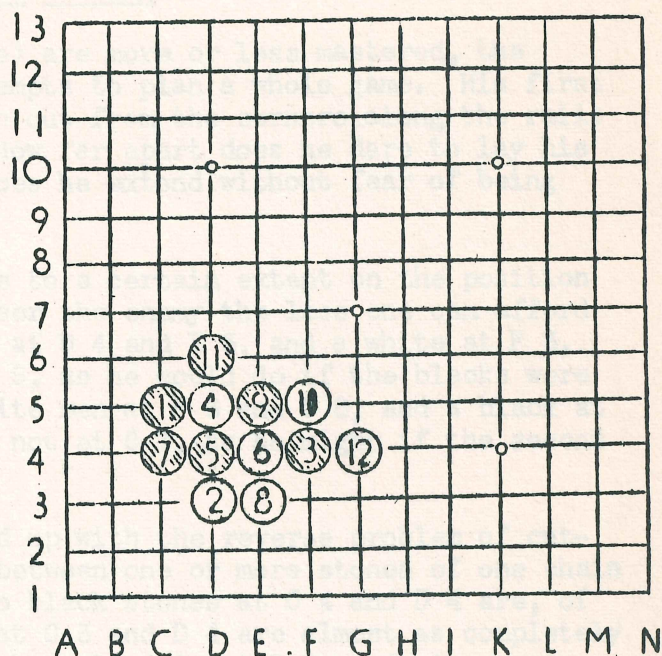
3. D 3

4. E 3

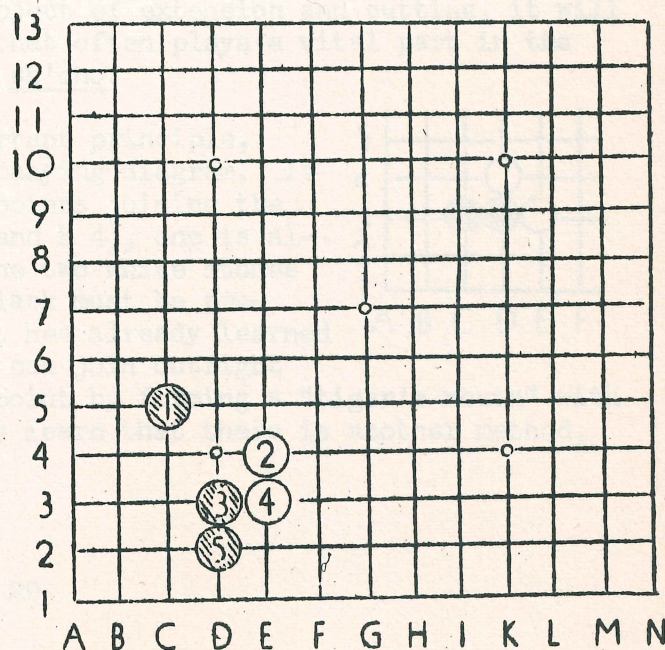
5. D 2

And White may play wherever he
wishes on the board. The black
corner, however, is pretty big
(at least ten points), so that
this joseki is seldom used on
the small board.

For other joseki, the student
is referred to the Tables in
Appendix A.



VII.



CHAPTER IV

GENERAL TACTICS

Extension and Cutting

Even after the joseki (corner plays) are more or less mastered, the beginner becomes bewildered when he attempts to plan a whole game. His first mistakes are made when he tries to reach out from the corners along the rails and out into the middle of the board. How far apart does he dare to lay his stones? In more technical terms, how does he extend without fear of being cut?

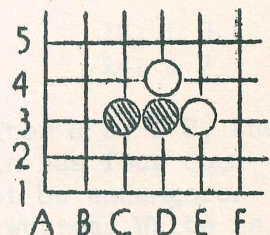
The answer to this question depends to a certain extent on the position of hostile stones. In general, the closer the enemy the less one can afford to extend. For example, with black men at D 4 and E 3, and a white at F 3, White should extend to F 4 and not to F 5, as he could do if the blacks were located at D 4 and D 3. Again, with white men at F 3 and C 8, and a black at D 4, Black would lay at C 6 or D 6, and not at C 7, as he might if the second white stone were placed at C 9.

This question of extension is bound up with the reverse problem of cutting, that is, severing the connection between one or more stones of one chain from one or more stones of another. Two black stones at C 4 and D 4 are, of course, completely joined. Two blacks at C 3 and D 4 are almost as completely joined; for if White played at C 4, Black could join at D 3, and vice versa. Further, three black stones at C 4, D 3, and D 5 are also joined, even if white men occupy C 3 and C 5; for D 4 cannot be directly played by White, as the stone would be immediately captured when Black laid E 4. This position is often referred to as a "tiger's mouth." If, however, White first lays a stone at E 4, Black must answer with D 4 to prevent his stones from being cut.

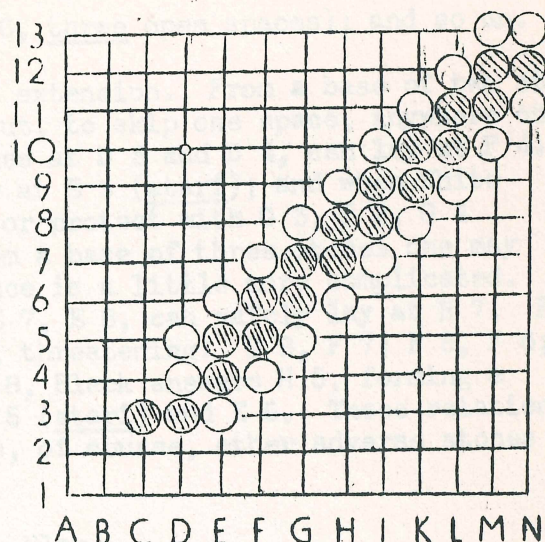
Sh'cho.

Before going further into this subject of extension and cutting, it will be profitable to consider a situation that often plays a vital part in the matter, namely, the running attack, or sh'cho.

To understand this extremely important principle, let us study the position in the accompanying diagram. It is apparent that, of the two possible points joining the white stones at D 4 and E 3 (viz. D 3 and E 4), one is already occupied by Black, and that if the two white stones are not to be permanently separated, Black must be prevented from laying at E 4. The student has already learned two methods of accomplishing this: he can join outright by laying at E 4; or he can guard the point by forming a "tiger's mouth" with a stone at E 5 or at F 4. He is now to learn that there is another method, invoking the principle of sh'cho.



Let us consider the effect of laying a white stone at D 5. Can Black now cut with impunity at E 4? Will the cutting stone live? The answer is, conditionally, "no." In the absence of other stones that might complicate the situation, such a black stone is captured by the following sequence: W. F 4; B. E 5 (to save his stone), E 6; F 5, G 5; F 6, F 7; etc., ending (on the small board) in M 12, M 13; N 12, N 13 (17), with the capture of all the black stones. Naturally, experienced players do not carry such a chase to the bitter end, which can be foreseen.



Mention has been made above of complicating stones. If, for example, a black man has already been placed at L 10, the fleeing black chain, after escaping White's attack at L 9 by laying K 10, is now open at three points and cannot be taken; for White is vulnerable to double atari at E 7 or at any of nine other such points. Similarly, a black stone at I 11 (after I 10; K 9, L 9; K 10) gives a rescuing atari to the white stone at I 10. Often a stone is laid in a remote part of the board with the intention of forming a support for flight from an adverse sh'cho. For example, the following sequence might occur (supposing the board entirely empty):

Black

White

Black

White

1. C 4 (komoku)2. E 3 (kogeima)

3. D 3

4. D 4

5. E 4

6. D 5

7. C 3

8. F 4 (sh'cho)

9. I 11

stones). Black might now initiate a common joseki, here fatal to the white sh'cho:

11. K 9

12. L 9

13. K 8

14. L 7

Interfering with the sh'cho, and at the same time making a bid for the corner.

10. L 10

Disputing the corner and restoring the sh'cho (for K 11 captures 12 black

Now, of course, after H 9; I 8, the fleeing black chain has four open points, and can not be endangered on the next play; whereas White is now open to numerous double atari all along the line of flight.

It is important to note in the diagram that the point E 4 can be protected by sh'cho not only by laying a white stone at D 5 and similarly at F 3, but also at E 6 or G 4. The student should work out each of these four sequences. He should be careful, first, to drive the black chain in such a direction as to leave each time only two open points; and, secondly, not to put any stone of his own in atari. For example, in the last case (G 4), the correct sequence is: B. E 4, W. E 5; F 4, F 3 (not F 5, F 3 atari); F 5,

F 6 (not G 5; which gives Black, after F 6, three open spaces); and so on.

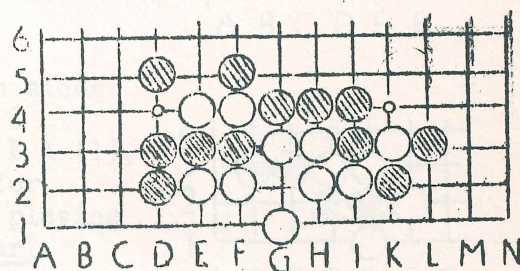
Let us now return to the question of extension. From a base of two stones it is possible, without danger of being cut, to skip one space, anywhere on the board. For example, Black, with stones at D 3 and D 4, can lay at F 4. For, if White plays E 4, Black can answer at E 3 (atari); and when White saves with E 5, Black can join with F 3; or protect with G 3, F 2, G 4 (sh'cho), H 3 (sh'cho), or the like. From a base of three stones one may skip two spaces, although here the sequence is a little more complicated. For example, Black, with stones at E 6, E 7, E 8, can safely lay at H 7. For if White plays G 7, Black can answer G 6, threatening: G 8, F 7; F 8, F 6; F 5 (3). If White saves G 7 by laying G 8, Black answers H 5, forming a tiger's mouth; and replies to F 6 with F 5 (atari) and E 5. These relationships apply anywhere on the board, unless, of course, other adverse stones have already been laid in the vicinity.

Third Line Play

Along the third line, however, other factors come into play; and it will be noted that in most games a large proportion of the early plays are made on the third line. Next in importance is the fourth line; and only later do the chains extend out into the center; beginners usually neglect this principle. On the third line, from a single stone, as at F 3, two spaces can safely be skipped, as to I 3. Such a position (called nikken hiraki) recurs time and again in well played games; for from it a safe group can be built up, provided other stones are not too close.

Cutting is here impossible; consider the following sequence: W. G 3; G 2, H 3; H 2, F 4; E 3, I 4; K 3, and Black is joined. Should he prefer to take the outside, giving White the rail, he can play: W. G 3; G 4, H 3; H 4, I 2; K 2 (note this play; the novice timidly plays K 3), K 3; I 4, H 2 (not L 2, to which Black replies H 2, double atari); L 3 (sh'cho), F 2; E 3, E 2; D 2, G 1; D 3. Black is now joined, for White cannot cut at F 4 (F 5, E 4; D 5, and the white stones are trapped).

White also is safe after his play at G 1, which should be carefully noted; for if Black plays at either E 1 or I 1, White plays, respectively, I 1 or E 1, making eyes at G 2 and H 1 (or F 1). If, after E 1, I 1; Black should lay D 1, White must hasten to lay F 1 also, to prevent Black from pushing on to F 1 and forcing him to close G 2.



From a base of two stones, as F 3 and F 4, Black can skip three spaces on the third line and lay K 3. Here the sequences are a little more complicated. For example: White I 3; I 4, H 3; H 4, K 2; L 2, L 3; K 4, I 2 (if M 2; then I 2, L 1 (1); H 2, etc.); M 3, G 2; F 2, and White dies, for he must lay both H 1 and K 1 in order to be safe. The student should note the following little tricks that White may resort to in order to trap him: L 1; M 2 (not L 4 (1), M 2; and White may escape), H 1; K 1! (killing the eye by an inside atari), F 1; E 2 (not E 1, E 2; and White has provoked a ko, which Black may lose), E 1; D 1, G 1; D 2.

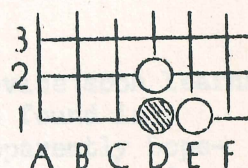
Or White may try the cut at H 3; H 4, I 4; I 3, G 4; H 5, G 3; G 5, F 2; E 2, I 2; K 2, G 2; E 3, and White dies as before, since he cannot lay both F 1 and H 1.

Extension toward the center from a single stone on the third line, for example a black at H 3, is usually made to H 5, skipping one point, assuming, of course, that no adverse stones are in close proximity (as a white at I 4). This extension is not perfectly safe; that is, it can be cut; but in general the cut produces little advantage. For example, H 5, H 4; G 4 (sometimes I 4, depending on the location of other stones, black and white, near and far off), I 4; G 3, G 5; F 5, G 6; F 6, and Black has extended on the F line, guarding the cut at F 4 by sh'cho.

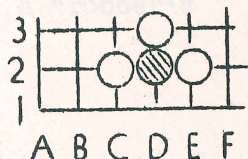
Traps and Pitfalls.

Beginners fall into certain errors so regularly that it is well to take up a few of them at this point. Some may seem self-evident to the quicker student; others are learned only through trial and error.

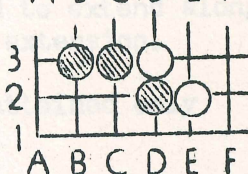
1) A stone on the rail attacked (atari) by two opponents is lost if there is no helping stone to run to. The fleeing black chain will be caught at the rail: C 1, C 2; B 1, B 2; A 1, A 2 (4).



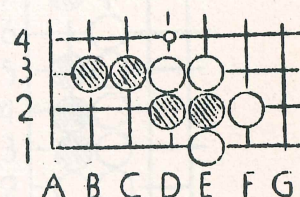
2) A stone on the second line attacked by three opponents is hopeless. For if it attempts to run, the following sequence captures all the stones laid: D 1, E 1; C 1, B 1 (3).



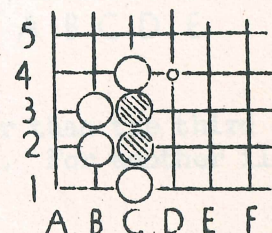
3) In the diagram, Black's advance to D 2 is incorrectly stopped by White at E 2. For Black plays E 3 (atari), D 4; F 2 (atari), captures the white stone, and continues to extend. The correct white play is E 3; and after E 2, F 2.



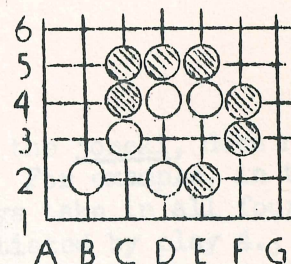
4) In the diagram, after White has pushed in along the rail at E 1, Black must not stop him at D 1 (atari). For White replies with C 2 (atari); F 1 (1), C 1 (atari); E 1, G 1 (5). The correct play for Black after E 1 is C 1, preventing White from playing D 1, which would put his own two stones in atari.



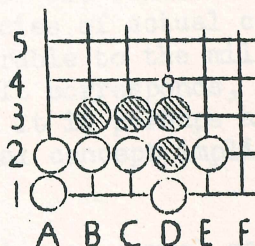
5) In this position, when White has advanced to C 1, Black must not stop him at D 1; for White would answer D 2 (double atari); B 1 (1), D 3 (atari); C 1, E 1 (atari); A 1, A 2 (6). Black's correct play is D 2, with the possible sequence: D 1; E 1 (atari), B 1; E 2. This last join is necessary to prevent White from laying here with double atari.



6) Sacrifice stones (sute) are often laid to fill up an opponent's spaces and gain time for a capture. (Such a play was seen in the Illustrative Game #1, play 96.) A common form occurs so often that it has received a special name, tegae. For example, the two white stones in the diagram at D 4 and E 4 can be captured if Black lays inside at D 3 (atari); for if White answers E 3 (1), Black replays at D 3 and takes three stones.



A similar situation frequently occurs on the rail. Here Black can lay at C 1 (atari), and captures the four white stones. For if White correctly joins at E 1, Black plays A 3 (atari); if White takes a stone by laying B 1, Black replays C 1 and takes five stones. If, on the other hand, after Black's first play at C 1, White plays B 1 (1), Black then lays A 3 threatening five stones as before; and White cannot join at C 1, for Black would then lay at E 1 and take seven stones.



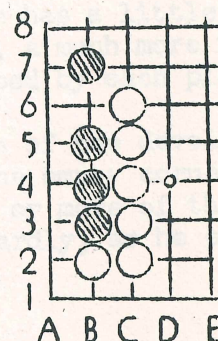
These sacrifices are relatively simple, and even the novice soon learns to see them. Very beautiful and complicated examples can be found in master games and in the collections of problems. When an apparently hopeless group is saved by such a maneuver, the Japanese call it a "robber's attack" (oi otoshi).

Second Line Plays

Often a group of stones is pressed down upon and forced to extend along the second line. Certain points are to be observed in this extension.

1) It has been shown earlier (page 10) that safety can be attained only after seven stones have been laid.

2) To prevent the opponent from stopping the extension, three or more stones may skip a space. Thus, in the diagram, Black's leap from B 5 to B 7 is good; for after B 6; A 6, C 7; Black escapes with B 8. Note that this does not apply to two stones. If B 3 in the figure were white, an atari at A 4, after the sequence above, kills the two blacks, for they cannot join at A 5 without losing four stones.



3) If the extending stones are safe, a long jump of three spaces to the rail can be made from the second line, as from B 5 to A 8, provided no hostile man is closer than the third line. This is called the "monkey jump," and cannot be cut. For another illustration, see the Glossary in Appendix C, under ozaru.

Both 2) and 3) are often used to invade enemy territory in the end game.

CHAPTER V

GO STRATEGY (HANDICAP)

Fuseki or Openings

The sequence of plays in the corner, as given in the joseki, does not usually occur without interruption in an actual game. For example, in the illustrative game given on page 4, the first five plays take in all four corners; plays 7. to 10. constitute part of a joseki initiated by play 4., which is not taken up again until play 18. Each player has in the meantime followed out a more or less definite general scheme for the conduct of the game, altered, of course, as influenced by the exigencies of actual combat. This outline or sketch of projected operations, comparable to the military plan of campaign, is called by the Japanese fuseki. It corresponds, in a loose way, to the "opening" of a chess game, although it is perhaps a little more flexible and farther reaching than the more formal concept implied by the chess term.

Beginners at Go will, of course, wish to have a try at a real game long before they are ready for the intricate considerations of a real fuseki, even on the little board. This is highly advisable. The student must learn, and only actual experience can teach him, how to make true eyes in his groups, when his chains are cut (and this elementary fact is a little difficult at first), how far to extend without being cut, how to limit his opponent's territory, and so on. When, however, he has mastered these first principles, when his first contacts with the enemy do not invariably end in dog-fights, he will then want to learn how to make his strategy a little more subtle. In short, he is prepared for the study of fuseki.

The first games are naturally played with large handicaps. On the small board five stones should be the limit; if a player needs more than five, his teacher should, from time to time, give a warning as to his own immediate threats, or prevent the beginner from making a gross error. As soon as possible, however, the handicap should be reduced to three stones, even if the student loses every game. For, with one corner free for White to occupy, Black learns how to attack as well as defend, and White has a little room to manipulate his stones. The 3-stone game is, therefore, a much more interesting contest, and in it a rational fuseki can be developed by each player.

We shall, for this reason, now give a few examples of the development of a 3-stone handicap game. In each, White occupies the empty corner, then attacks boldly and endangers the black position in one or more of the others. Black's replies are conservative without being too cowardly, as he endeavors to retain his original advantage.

Three Stone Handicap

Game #1 (3 H)

White

Black

1. L 4

On his first play it is best for White to lay in the open corner; and the soundest point here is komoku.

2. I 3

Black should at once dispute the corner, waiting for White to attack a handicap stone before defending it. Kogeima kakari is the commonest, simplest, and therefore the best play for Black.

3. L 8

White attacks the handicap stone, at the same time strengthening L 4. The interval on the L line is too great for absolute safety (Black could play L 6); but White cannot give three stones and play cautiously.

4. G 11

The best reply; the joseki after L 9 or K 8 make White strong without adding much to the security of the corner.

5. F 3

White attacks both black stones hoping to introduce complications. This stone might be laid at G 3 or F 4 (see Game #4).

6. I 5

Black runs to the center, threatening L 6.

7. K 6

8. L 10

White

Black

Black takes the opportunity of strengthening his corner. This play is better than C 7, which makes an imposing ring of stones but actually guards no corner. F 3 is still weak.

9. C 6

Helping F 3. F 5 would be followed by D 6; the blacks at I 3 and I 5 are safe.

10. D 6

Black "lays on," on the side away from his strength (see the note on 14. below).

11. D 7

12. E 6

13. C 5

14. C 4

A common joseki. Black does not fear the cut at D 5. He would answer with E 4; and if White persists with E 5 and F 5, Black plays F 4 and G 3, sacrificing D 6 and E 6, and replying to F 7 with C 10 or L 2.

15. G 4

16. E 3

When White guards his stone, Black prevents the cut at D 5.

17. G 6

18. I 6

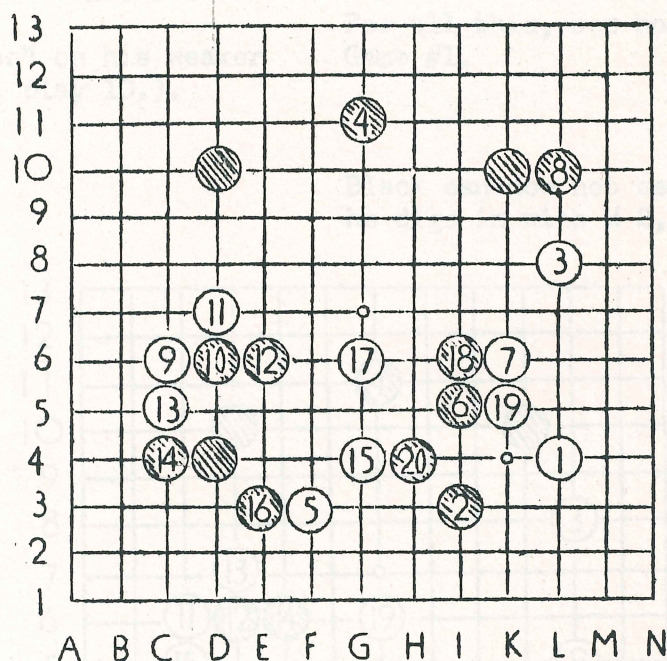
Both run to the center.

19. K 5

20. H 4

Each guards against a cut.

The white stones around G 4 must now rely on the black insecurity at D 4 and I 5 to make safe connection to left or right. Black can run at I 7, or dig in at L 3.



Game #2 (3 H)

White

Black

White

Black

1. L 4
3. L 8
5. F 3

2. I 3
4. G 11
6. L 3

separates L 8.

10. L 2

In this game Black divides the corner by means of a common joseki. On the small board the corner is very important; but this line of play enables White to utilize the stone at L 8 (see note to 10. below).

7. M 3

8. K 4

Black extends toward the center.

9. L 5

Important. L 2 would be bad, for Black answers with L 5, and

Equally important; otherwise White pushes on to L 2 and K 2. At this point White would usually play either K 7 or L 8; since the latter is already laid, he now enjoys a sente (an aggressive play elsewhere).

11. C 6

As in 9. of Game # 1. F 5 would be followed by D 6; the four black stones at K 4 are safe, either by running or digging in with M 2 and N 2. The text play illustrates

White

Black

the white strategy; even giving a handicap, in the D 4 corner he has superior strength.

12. D 6

Black again "lays on" on his weaker side (See Game # 1, play 10.).

White

Black

13. D 7

14. E 6

15. C 5

16. C 4

17. G 4

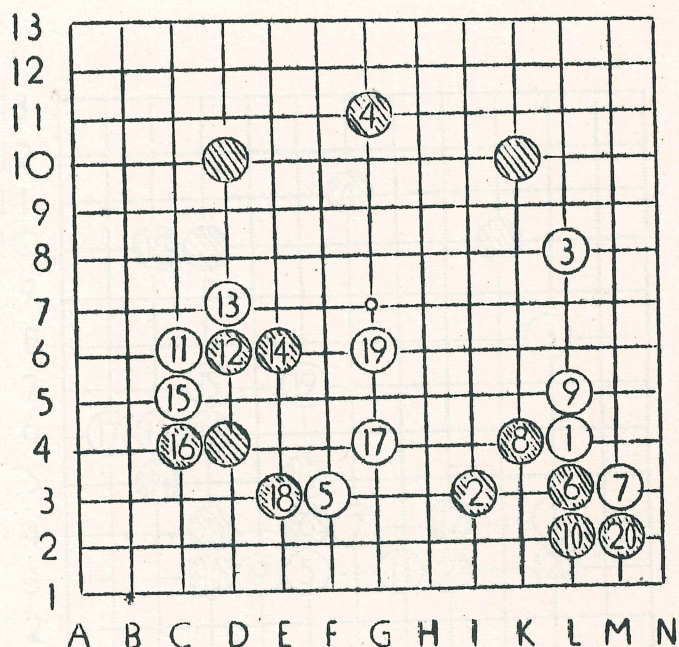
18. E 3

19. G 6

For all this, see notes on 13.-17. of Game #1.

20. M 2

Black can now not escape easily; so he digs in with M 2, then G 2.



Game #3 (3 H)

1. L 4

2. I 3

join at G 3.

3. L 8

4. G 11

5. F 3

6. F 4

12. I 4

Black lays on at once.

13. C 6

7. G 4

8. F 5

9. E 3

10. D 3

11. H 3

Proceeding with the joseki. The white men around G 3 are still far from safe, but White, giving so large a handicap, must take risks.

White threatens the stone at I 3, at the same time guarding his own

14. C 5

White

Black

Black guards his threatened join at D 5 (after white E 4, black E 5).

15. D 7
17. B 6

16. D 6
18. C 10

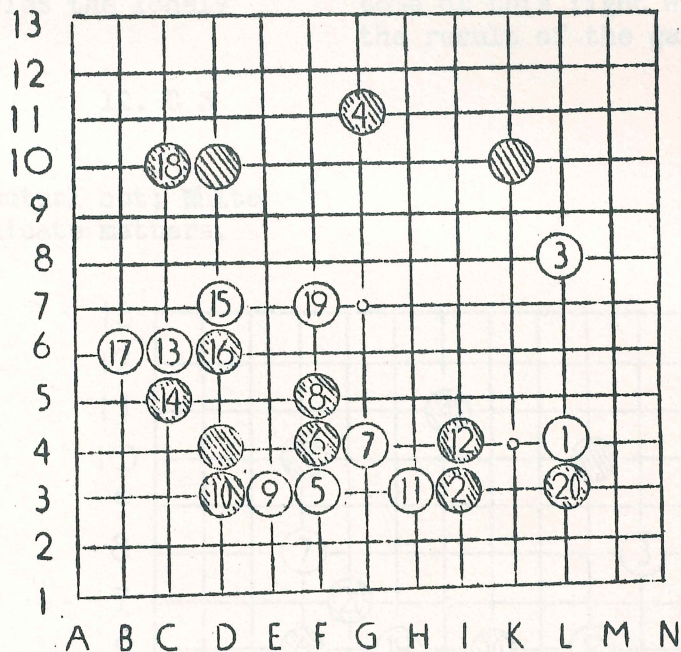
This play assures Black of territory in the corner, and forces White to run with his stones on the left; there is hardly room on the rail for White to make two me.

19. F 7

20. L 3

This is probably the best play for Black; it threatens the stone at L 4 as well as the white group around G 3, and makes one me (if not two) in the corner.

White, of course, has good aggressive possibilities. Extension to G 5 probably compels Black to make a safety play in the C 3 corner; K 5 safeguards the right side and forces Black to dig in in the L 3 corner; and L 11 is still open to attack.



Game #4 (3 H)

White

Black

1. L 4
3. L 8
5. F 4

2. I 3
4. G 11

White

Black

board this maneuver is less valuable than in the 19 x 19 game.

6. D 6

By this attack White takes a "high" position, and tries to gain influence on the center; on the small

Generally a high attack is answered by a high defense.

White

Black

7. D 8

On the large board C 8 is more usual; here, however, D 8 separates the two black groups and escapes more easily to the center.

9. K 6

Takes territory and threatens the two black stones. A good play in Go always does at least two things.

8. I 5

10. H 6

Escapes and encircles the lonely white man.

11. D 3

13. C 4

12. C 3

Kiri kaeshi, the mutual cut; White is trying to complicate matters.

White

Black

14. D 5

Threatens C 4 with sh'cho; this is the simplest continuation for Black.

15. C 2

17. E 3

16. B 3

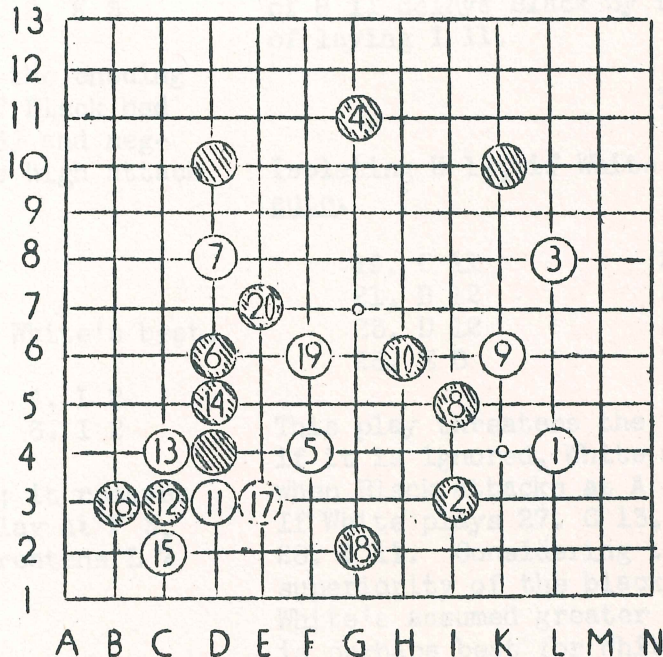
18. G 2

Probably more profitable than F 6, cutting off the white group; Black tries to avoid complications.

19. F 6

20. E 7

White will now have to make a desperate attempt to cut off the blacks around I 5; on the outcome of this fight will depend the result of the game.



Game #5 (3 H)

1. K 5

This point is called taka moku, the "high eye." It probably leads to less sound positions for White than

the komoku openings hitherto considered. It may, however, be used by White to introduce variety into the game, to prevent Black from playing in too stereotyped a manner.

White

Black

Moreover, Black may not always take the best advantage of his opportunities.

In general, taka moku envisages the formation of a shimari (corner defense) by the subsequent play of K 3, followed by a wide leap to the left. On the large board this leap can be made as far as to the center line (over 5 empty points); here, of course, F 3 is the limit, thus robbing taka moku of part of its value.

On the upper side taka moku enables White to influence the K 10 corner with a long leap; but here again the board is too short to compensate White for the loss of security in his corner at K 4.

All these considerations should be weighed by Black in making his reply. We shall here study one of the variations arising from the direct play into the corner.

2. K 3

It should be noted that the ensuing joseki is the same as if Black had first played komoku (K 3) and neglected to answer White's high attack (taka kakari) at K 5.

3. L 3

This play at san san is White's best.

5. L 4

Not as slow as it seems; it removes the threat of a white play at F 3, G 3, or H 3; and now threatens L 7 or L 6.

7. L 8

The position calls for a leap of one more space; but the text play com-

White

Black

promises with an attack on K 10. Likewise, the correct black continuation is G 4, but here D 4 receives better support from

9. H 11

8. G 3
10. K 8

For this joseki, see Game #1, play 9.-10.

11. K 7
13. L 9
15. C 612. I 8
14. L 10
16. C 4

Black's best, guarding the corner, threatening C 8 without strengthening H 11, which would necessitate Black's play of I 11.

17. B 10

For the same reason better than D 12; the text play strengthens White's left side, and his subsequent support of H 11 delays Black by the necessity of laying I 11.

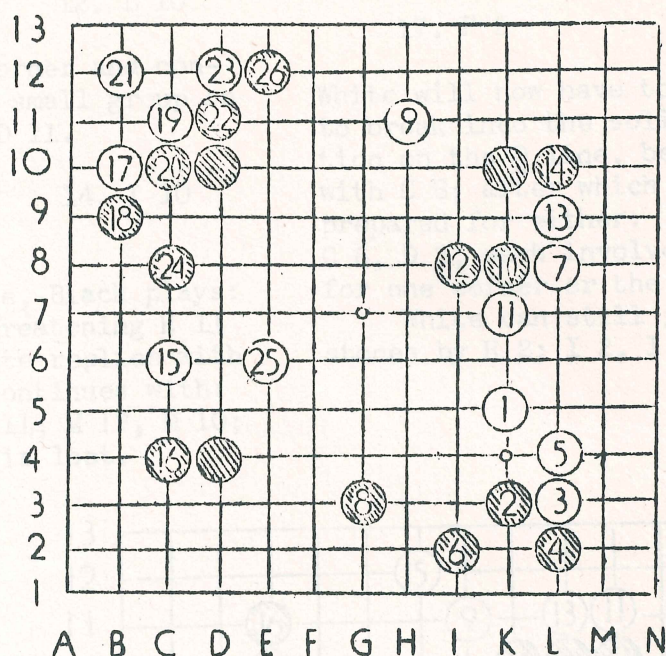
18. B 9

Isolating H 11, if White accepts the sute.

19. C 11
21. B 12
23. D 12
25. E 620. C 10
22. D 11
24. C 8
26. E 12

This play threatens the white corner; if it is ignored, White must make ko when Black attacks at A 10 or D 13. If White plays 27. C 13, Black plays 28. I 11. Considering the general superiority of the black game and White's assumed greater skill, the ko is perhaps best for White. K 9, I 11, followed by L 12, netting him the corner and threatening the blacks around K 10, form one set of ko threats; C 3--D 3 another.
(Diagram on page 41)

Diagram of Game #5



Game #6 (3 H)

White

Black

1. L 5

This play, moku hadzushi, the "detached eye," is not so strong a bid for the free corner as komoku; and the small board does not permit much scope for extension upward. Like taka moku (see Game #5, first note), it envisages a shimari (corner defense) at K 3, with a long leap to F 3.

Black, therefore, must reply on White's more vulnerable side. He may choose I 4, retaining sente, or K 3, losing it. The former will usually give him a somewhat better game.

3. K 3
5. K 2

2. I 4
4. I 3

Something is necessary here to protect san san (L 3). If he plays K 4, Black must lay I 5, and White must

White

Black

continue around K 7. All this makes Black too solid on the I line; therefore the text play is better.

6. L 7

Black here employs his sente to dispute the right side with White.

7. F 3
9. H 11

8. C 7
10. D 3

Much better than K 11, which does not ensure the corner, still vulnerable at L 9. The text play protects the D 4 corner, attacks F 3, and helps the two men on I.

11. L 11

White must strike at the only vulnerable corner; the man on F 3 can run or join K 2.

White

Black

12. L 10

Black abandons the corner and contents himself with a small group on L, to get sente for D 11.

13. K 11

14. I 10

15. G 12

Necessary! Otherwise, Black plays: I 11, I 12; H 12, threatening H 11 with sh'cho. If White replies with G 12 (bad!), Black continues with: K 12, H 13; L 12, M 11; M 12, M 10; M 9, and the corner is lost.

White

Black

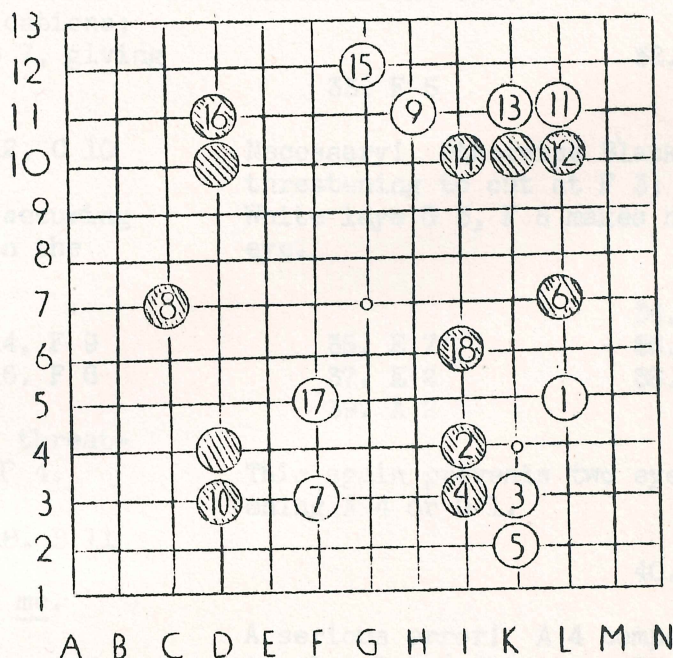
17. F 5

16. D 11

18. I 6

White will now have to make an effort to break into the solid black formation on the D line, beginning, perhaps, with C 8; after which Black must be prepared for either: D 8, D 7; or C 6, D 8; each involves complications for one corner or the other.

White can still join his loose stones by H 2; I 2, I 1 (watari).



Examples of whole games with 3-stone handicap will now be analyzed. The comments are intended to be elementary. Naturally, the player who takes three stones on the little board makes mistakes, and White must take a few more chances and leave his positions a little looser than he would like. But the general conduct of the games is good, and the student will find much to learn in replaying them. "Master" games are hard to find on the 13 x 13 board!

13 x 13

Three Stone Handicap

White

Black

1. L 4

2. I 3

3. L 8

4. G 11

See 3-stone opening, Game #1 (page 35).

5. F 4

6. D 6

7. D 8

See Game #4 (pages 38-39).

9. C 7

8. C 8

10. D 7

It might have been safer for Black to play C 9 and avoid complications; White must then join at D 7, giving Black sente.

11. C 9

12. C 10

Better is B 8; D 9, C 6; securing for Black a large space in the lower left corner.

13. B 8 (1)

14. F 9

15. E 8

16. F 6

Black runs to the center, threatening the white stone at F 4.

17. B 10

18. B 11

White also needs room for me.

19. D 3

20. C 3

21. E 3

22. C 4

Probably the best play here. Black needs a strengthening stone in the corner for his own safety and to press White.

23. G 5

24. L 3

Black expects the usual M 3, K 4; L 5, L 2; with safety in the lower right corner. G 6 and G 8 would

White

Black

have been safer.

25. G 6

26. L 10

Black's tenuki (play elsewhere) here is very dangerous; his stones around D 4 are unsafe.

27. B 5

28. B 4

29. C 5

30. D 5

31. B 2

This is sute (sacrifice), to reduce Black to one eye.

33. F 5

32. C 2

Necessary! Otherwise Black plays E 4, threatening to cut at F 3; and after White lays G 3, F 5 makes his second eye.

35. E 7

34. F 7

37. E 2

36. D 2

39. A 2

38. B 1

This again prevents two eyes, threatening A 4 or D 1.

40. D 1

A serious error! A 4 compels White to play D 1 (otherwise, Black D 1; A 1, A 3; C 1, B 3!), and Black gets at least one me; now he has none.

41. A 4

42. E 6

Black must now escape.

43. F 8

44. G 7

45. G 8

46. H 7

47. H 8

48. I 6

A good play: 7 white stones around F 4 are menaced.

White

Black

49. I 5

50. I 8

51. K 7 (nozoku)

White abandons as hopeless the attempt to capture the black "big fish." I 9 would be too dangerous and not worth risking; he plays instead for strategic advantage arising from Black's weakness in all four corners.

53. I 4

52. I 7

55. L 5

54. M 4

57. H 10

56. M 2

Again threatens to cut off the long black chain.

59. H 11

58. I 9

60. I 12

Black cannot cut at H 9; there follows: G 9, G 10; G 12, E 11; E 12, D 12; K 12, and a dangerous fight for the K 10 corner ensues.

61. H 12

62. I 11

63. G 10

Two-edged; secures a double join, and also invades the black territory.

65. H 3

64. F 11

67. H 2

66. I 2

68. K 2

A slow play. Black is not threatened until M 5 is occupied. Had Black here played M 5; M 6, M 9; M 8, G 12; the game would have been won.

69. M 11

70. L 12

Black's error at play 40. is now bearing fruit; with not one eye in his whole chain, Black must play for two sure eyes in this corner.

White

Black

71. M 10

72. M 12

73. L 11

74. K 11

75. L 9

76. N 12

A good play, assuring two me for Black, and more threatening than the equivalent K 13.

77. A 11

78. B 12

79. M 5

White rounds off his territory with sente.

80. N 4

A little timid; analysis would have shown Black to be safe even after N 4, M 3; N 3, N 2. So Black should have laid at G 12.

81. I 13

82. K 13

83. H 13

84. M 13

Very necessary; K 12 is a false eye (kageme).

85. F 10

86. E 11

87. E 13

The monkey jump (ozaru); it can be made from H 12 (without H 13).

89. F 13

88. E 12

90. D 12

Correct; other tries fail to make me.

91. D 13

92. C 13

93. A 12

94. G 11

Black now has again two me (nearly!); but observe how desperate the struggle has been in at least three corners, and how White has profited by his opponent's difficulties.

95. B 13

White starts a ko, hopeless at the outset because of paucity of threats.

White

Black

White

Black

97. I 10
99. ko
101. G 9
103. A 10

96. A 13 (1)
98. K 9
100. H 9
102. ko
104. B 13 (tsugu)

111. L 7
113. B 6
115. G 1
117. E 1
119. F 2
121. E 9 (1)
123. N 9
125. H 4
127. G 13
129. D 9

112. C 6
114. H 1
116. I 1
118. E 4
120. H 6
122. N 10
124. H 5
126. G 12
128. K 3
130. K 12

Black is now quite safe.

105. N 5
107. M 9
109. L 6

106. N 11
108. K 6
110. K 8

White wins by eight points.

ILLUSTRATIVE GAME #3

13 x 13

Three Stone Handicap

White

Black

White

Black

1. L 4
3. L 8

2. I 3
4. G 11

19. M 10
21. M 11
23. M 8

20. M 9
22. L 9

For these first plays, see 3-stone opening, Game #1 (page 35).

All this is a common joseki, which Black now abandons.

5. F 4

6. D 6

See Game # 4 (page 38).

24. K 8
25. N 9 (watari) 26. L 6

7. D 3
9. E 3

8. C 3
10. B 4

A bold attack; but G 9 would have worried the two lonely white men; or L 3 would have divided the corner.

Prevents the cut at C 4, and helps in the defense after W: C 2, B 2; or B: D 2; E 2, ----: C 2, B 2.

27. K 3
29. K 5

28. I 4
30. I 5

11. D 8

12. C 10

Black defends the other side, and leaves the white stone very weak.

Black was concerned about the safety of his stones on I; but I 6; I 5, K 4; would have given White a hard choice, whether to join at L 3 or L 5.

13. C 7

14. C 6

Makes a large, safe corner, and brings pressure on the two whites.

31. K 6
33. L 7

32. K 7
34. I 7

Black would have done better to play I 6, threatening K 4 (atari) and L 3.

15. L 11
17. K 11

16. L 10
18. I 10

35. I 6
37. L 2

36. K 2

White

Black

White holds his territory on the right side. Black now uses a fine maneuver to shut him off from the center, with sente.

39. L 3

41. L 5 (atari)

43. H 7

38. K 4

40. H 6 (atari)

42. H 5

Too bold. F 6 is sounder and would have served three purposes: lead out the whites, bring help to D 8, and threaten the H 7 cut.

45. H 2

44. G 7

46. F 5

Black is unnecessarily worried about his stones around D 4. He might better have laid at I 2, and kept White weak.

47. H 8

49. H 9

51. G 6

48. G 8

50. H 10

White is desperate. This play is correctly answered by G 9, which kills the 3 whites in 2 plays. But Black is still worried about his men at D 4, and falls into the trap.

53. G 9

52. F 6

54. F 8

Timid! Black expects tamely to join all his stones by E 9 and F 11.

55. F 9

56. E 8

Short-sighted! F 11 would have made all the blacks safe, and all the trapped whites would have died together.

57. F 11

58. I 11

Black dare not cut at F 10 (G 10, E 10; H 11, G 12; I 11, E 9; I 9). This sequence, however, gives Black nearly half the board, from

White

Black

G 12 to C 3, with sente for I 2, making White fight for his life around F 2, with slim chance for safety.

59. E 11

The cut at F 10 was now good; but White should first have played at G 10. This would probably have precipitated ko at once: G 10, G 12; F 12, K 12; L 12, H 12; K 13, I 13; L 13, G 13; and Black lives if he can fill the ko at I 12.

White's text play has designs on the D 10 corner, with rescue for his two lost stones at C 7 and D 8.

61. L 12

60. K 12

62. F 12

Very good. If White cuts at I 12, Black escapes with H 12; K 13, G 10; E 9, E 12.

63. E 12

65. F 13

64. H 12

66. I 13

Black is now safe, with eyes at H 11 and I 12. But White precipitates a ko.

67. L 13

68. K 13

This is forced, to preserve the eye at I 12.

69. G 12 (1)

70. G 10

Two-edged; it keeps the eye at H 11, and threatens the cut at F 10.

71. E 9

Equally two-edged! This maintains the join, and also threatens to save the two white stones and conquer the corner.

73. H 13 (atari)

72. D 9

74. G 13 (1)

And the ko is on. Upon the outcome depends the result of the game.

White	Black	White	Black
75. E 7 (<u>atari</u>)	76. F 7		90. B 11
77. <u>ko</u>		91. C 12	92. B 12
		93. D 11	94. B 10
(That is, White takes at H 13.)		Necessary; to prevent B 10, C 9; B	
	78. M 7 (<u>atari</u>)		
79. M 6 (1)	80. <u>ko</u>	95. K 9	
(That is, Black takes at G 13.)		Now forced, if White is to live without <u>ko</u> . Also <u>oba</u> , the biggest thing on the board.	
81. G 4			96. D 2
Threatening to save the trapped white man, and save the whites at E 11 by capturing the blacks at H 5.		An error. C 2; D 2, I 2; F 2, H 3; G 3, H 1; G 2, cuts down the white space and keeps <u>sente</u> . The student should watch these end-game tactics.	
	82. G 5 (1)		
83. <u>ko</u>	84. E 10	97. E 2	98. C 2
Note that Black adds his stone on the <u>live</u> side, not increasing his loss if he loses the <u>ko</u> .		Still better to let this stone hang and save K 2. Whenever White plays C 2 to capture, he loses <u>sente</u> after Black's B 2.	
85. F 10	86. <u>ko</u>		
87. I 9		99. I 2	100. E 4
White now plays for bare safety; he has no better threat.		101. H 3	102. E 1
		103. F 2	104. F 1
	88. H 13	Again loses <u>sente</u> . B 13 would have saved points and a little scare later:	
Black fills the <u>ko</u> and saves his group; he is out of threats. It is true that I 2 almost certainly kills the whites at F 2; but this exchanges 16 men for 5, with a loss of about 25 points. Note that N 8 is not a threat; for White ignores it to play I 12 (3); and when Black plays L 6 (3), White replays L 7 (1), leaving Black without eyes. The sequence is: K 9; H 13, N 8; I 12, L 6; L 7, L 8; N 10, L 6; N 6, N 7; M 4. Note that H 11 and L 7 have become <u>kageme</u> .		105. G 1	106. D 1
		107. B 13	108. A 12
		Saves a half-point; but the calculation was close. White attempts a <u>coup</u> that misses by one play.	
89. C 11		109. B 8	110. B 9
White can profit more by pressure in the corner than by taking 7 points with K 9.		B 6 would have been safer. White is apparently trying for <u>ko</u> or <u>seki</u> . The latter is impossible (since Black already has one eye at A 11) if he can prevent White from also making an eye.	

White	Black	White	Black
111. B 6	112. B 5	121. C 13	122. A 8 (1)
113. A 7	114. D 7	123. F 12	124. C 9 (4)
115. C 8	116. A 5	125. H 4	
117. A 9	118. A 6		
119. A 10	120. B 7 (1)	Dame: A 13. <u>White</u> wins by <u>6</u> points.	

Now neither group has an eye: but White has no ko threats to give him time for C 13.

Illustrative Game #4

Two Stone Handicap

When Black receives only two stones (the lowest handicap), he must be more aggressive than with three. In general, he should not develop his handicap corners until they are attacked, boldly disputing with White the free corners. White, on the other hand, need not expose himself recklessly to dangerous cuts; he can rely on his superior skill and the fear it inspires to reduce Black's territory and neutralize the handicap.

Here is given an example of a lively two-stone contest.

White	Black	White	Black
1. D 11	2. L 4	<u>Joseki</u> here is L 5 or K 6. On the small board (where the value of the corner looms large), Black usually starts with K 3. For this reason, White now counters with	
Each player occupies <u>komoku</u> in a free corner. Black's play is more often at K 3.		7. L 2	8. L 3
3. I 3	4. G 3	A more aggressive play is M 2, leading to either K 2, L 3; or M 3, L 3; M 1, K 2; N 2, K 3.	
This excellent play combines <u>hasami</u> in the K 4 corner with the normal extension (<u>ogeima hiraki</u>) from D 4. Black might also play C 9 or D 9.		9. K 3	
5. L 6		More aggressive than K 2 or M 2. White must not play M 3; for Black would cut at M 2 and K 2 (see note above).	
White might better have played: C 6, C 4; L 8, G 11; L 11, leaving the K4 corner open for L 3 later. If Black prevents this last with K 3; I 4, K 5; the other corner is vulnerable at E 3.			10. M 2
	6. K 5	<u>Sente</u> . White is deprived of the possibility of making eyes in the corner and must run to the center.	

White

Black

11. H 4
13. L 7

12. K 6

Better would be L 8, which extends farther, offers K 7 and I 8 as an escape, and makes a kogeima attack against K 10.

15. H 6

14. G 4

A safe extension. Note that Black's H 5 would not cut: I 5, G 5; I 6.

17. I 5
19. H 5

16. H 3
18. G 5

A clumsy alternative to I 6.

20. G 11

Too tame. Black here has a sente for C 9 (or better D 9); or K 7 and K 8, then K 2, chasing the center white group across the board.

21. C 6
23. M 1

22. C 9

This is a bold attempt to anticipate the plan suggested for Black above. White is, however, so poor in cogent ko threats that the attack is premature and foredoomed to failure. Ko fights early in the game are seldom good.

25. K 1
27. L 11
29. ko

24. K 2
26. L 1 (1)
28. L 10
30. I 2

The very best possible ko threat; now I 4 is threatened (tegaa), and the whole white position is menaced.

31. H 2
33. K 11

32. ko
34. I 1 (1)

Black is quite right to ignore the threat and end the ko. Better, however, is I 4 (tegaa); L 2, K 4 (2);

White

Black

M 3, N 2!; and White stands very badly.

35. I 10

36. I 9

Better for Black is K 8; K 7, I 8; I 7, H 8; and the whole white center is still in danger.

37. K 9

38. K 8

Simpler and safe for Black. The sequence after L 9; K 8 is quite complex.

39. L 9
41. M 10 (2)

40. L 8

Sente; threatens M 8. Sente for Black results from M 9, M 8; M 10 (2).

43. G 6

42. M 8

White must rescue his center stones. All this should have been begun before the ko was started at L 2.

45. D 10

46. E 9

Bad. Correct is D 9; E 9, F 10; and White must now worry about his corner as well as his center stones.

47. D 9

48. C 7

Black changes his strategy. E 8 would have furthered the plan of seizing the whole center and abandoning C 9.

49. D 7
51. D 8

50. E 8
52. C 5

Black again wavers. F 6 seizes the center.

White

Black

53. C 8

A very weak play; E 7 joins the two groups and threatens the black stones on E and G 11.

55. F 7

An error; E 6 is sounder, following E 7 with G 7. The position is very complicated.

57. E 6
59. E 7

Stronger is G 8, E 7; D 5 (1), with a far better white outlook in this intricate situation.

61. H 7
63. H 8
65. I 8

This bold play, threatening double atari at G 9 or the join at K 7, is, as will appear later, really incorrect. Had Black pursued the sequence without error, he would have captured all the white stones. White should have cut at G 9. If Black saves at F 8, then follows: I 8, H 10; F 10, G 10; E 11! If, however, Black correctly replies to G 9 with I 8, White cuts at H 10, and Black takes at B 6, with a good game.

67. K 7
69. M 6

Black here overlooks the key play I 7!! This gains one move in the semeai that follows: I 6 (1), I 4 (atari); I 7, M 5; and White dies.

71. I 7
73. M 9

54. F 6
56. D 6

58. F 5

60. G 7
62. G 8
64. H 9

66. G 9
68. M 7
70. I 6

72. N 6

White

Black

White apparently fears a ko after N 5, N 8; but this can be avoided by M 5, M 4; M 9, I 4; N 8.

75. N 7
77. N 9
79. L 5 (atari)

74. N 5
76. N 8 (1)
78. N 7

Threatens N 4.

80. M 4

Sente. M 5 would require a defense play after White's

81. K 4 (3) 82. E 11

Necessary to prevent F 11.

83. F 8 84. E 12

Better is D 12; C 12, F 12; D 13, E 13; offering ko.

85. F 9

Better is D 12.

86. D 12

Wrong! C 12 gives an eye: D 12, D 13; and White dare not play B 12, C 11; but must continue C 11, B 12; B 11, A 12; G 10, H 11; H 10 (5), I 12; K 12.

87. C 12 88. F 10

Wrong! Black should abandon the five stones and make me on the rail with I 12; G 10, H 11; H 10 (5), K 12; L 12, B 6 (1); and a good black win.

89. H 11 90. H 12
91. F 12

Better than I 12, F 12; H 13, G 13; ko.

White	Black	White	Black
93. K 12	92. I 12 94. G 10	F 13, White must not play G 13; for Black answers D 13, <u>ko</u> .	
This is not parsimony; he threatens I 11.		97. F 13 99. I 13	98. D 13
95. I 11	96. G 12	And Black is now lost. For even after H 13 White can extend to E 13 and G 13, and finally force Black to lay F 11 to capture a "T," which is death from within. <u>Black resigns.</u>	
This is no good; but neither is any- thing else. E.g.: F 13; G 12, G 13; I 13, F 11 (2); D 13. After Black's			

CHAPTER VI

MORE STRATEGY (NO HANDICAP)

NO HANDICAP FUSEKI

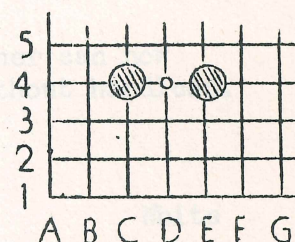
Let us now consider a few examples of opening in the game without handicap. The same general principles as obtain in the handicap game here also underlie the play of each of the contestants: Black should still be conservative and on the defensive; White must be aggressive and not permit his adversary to consolidate too firmly before he attacks. Since, however, the advantage of first play amounts only to 5-10 points, Black cannot be too timid; nor should White attack too recklessly in his endeavor to equalize the positions, leaving his own formations open to disastrous counter-attack.

Shimari, or Corner Defense

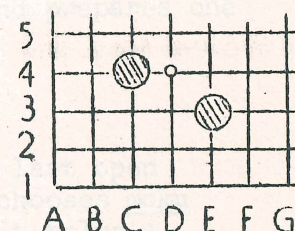
Before going into specific examples of no-handicap openings, it will be advantageous to consider the important principle of shimari, or corner formations. Just as in the handicap game the strategy centers about the handicap stone, which forms a nucleus for corner defense and extension along the rail, so in the even game the shimari outlines a more or less secure corner area, which justifies a long leap in at least one direction.

There are three shimari: the "high" or taka shimari (as C 4-E 4); the "little knight" or kogeima shimari (C 4-E 3), where the relation of the two stones suggests the knight's move in chess; and the "great knight" or ogeima shimari (C 4-F 3). These formations differ in certain important respects.

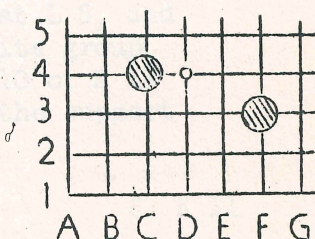
The high shimari intends to exert, in addition to its other two functions of corner defense and lateral extension, an influence on the center; it makes possible, moreover, not only the long leap from its broader side to C 9, C 10, or C 11, but also the valuable extension to H 3. It is, however, susceptible to attack from G 3, followed by D 2 or D 3.



Kogeima is the smaller of the two low shimari, but gains thereby in compactness and security; it permits the long leap from its wider side (the C line), and a low extension on the other. Internal attack when correctly answered fails against this shimari. (See Appendix B)



Ogeima shimari is more ambitious, and is perhaps a little more likely to be employed by the white player. It not only permits the long leap, but encloses in itself a considerable corner space (about 15 points). Ogeima is, however, vulnerable from the inside; an attack beginning with C 3 and B 4 threatens to secure safety in the corner, or (sacrificing the inner men) to break into the space on the C line.



Something remains to be said about the long leap from the shimari. On the small board the usual extension is to C 9 or C 10 if the upper corner is as yet unoccupied, because either of these points is again the beginning of a new shimari. If an adverse stone is already at D 11, C 9 can be played, attacking it with kogeima (the "little knight" attack); if the enemy is at E 10 or E 11, then C 10 combines the long leap with a standard joseki play. If the enemy has occupied C 10 or D 10, the leap will have to be limited to C 8. On the large board other considerations influence the selection of C 9, C 10, or C 11, depending on the proximity and the strength of other groups, both friendly and hostile.

It must not be thought that the occupation of C 10, for example, precludes a hostile invasion at C 8, C 7, or C 6; such a play, however, must be carefully considered, for there is not room enough to make me along the rail, and the venturesome player must be prepared for a running fight, from which he may obtain nothing but safety, while his opponent gains additional strength or territory. After the play of E 10 as well as C 10 by the shimari player it is extremely hazardous for the opponent to lay inside the long leap; it is better in this case to begin a limiting attack from the D or E line.

It will be noted finally that C 4 or komoku, the point below the handicap, forms a part of each of the shimari. It is for this reason that komoku is the commonest opening play in an empty corner. When takamoku (E 4) or moku hadzushi (E 3) is first laid, the intention is, first, to begin the formation of a shimari; secondly, to extend a little more aggressively to the center or one side than is accomplished by komoku; and thirdly, to tempt the adversary into an unfavorable position in his effort to break up the projected shimari.

With these few general principles in mind, the beginner can now profitably examine some examples of fuseki in the game without handicap.

Game #N1

Black	White	Black	White
1. C 4	2. K 3	Black's <u>shimari</u> and prepares one of his own.	
Each player occupies <u>komoku</u> . White here plays on that one of the six remaining similar points which will strengthen the stone he intends laying (at E 3, E 4, or F 4) to attack the black stone at C 4.		5. L 9	Black lays in the last open corner. Here he chooses <u>moku hadzushi</u> because it helps a projected attack at L 5, and also because a white group attacking from I 10 or K 11 will be far from the support of C 10.
3. E 3			
Black anticipates White's attack and makes a <u>shimari</u> (<u>kogeima</u>).			
	4. C 10		6. K 11
White prevents the long leap from		This low attack loses <u>sente</u> ; I 10	

Black

White

retains it, as will appear in other games. White plays low here in order to dispute the corner.

L 3 would be bad for White, for K 11, E 11; C 8 would leave Black strong on a symmetrical board, to his advantage.

7. L 5

8. G 3

A play seldom used now on the large board, but it seems good here. L 4; K 5 makes Black too strong on L.

9. H 10

10. K 9

11. K 10

12. I 10

13. L 10

14. I 11

15. I 9

Black

White

These plays form a very common joseki. If White now plays K 8 he introduces the "joseki of a thousand variations." The text sequence is also very common.

17. K 8 (1)

16. H 9

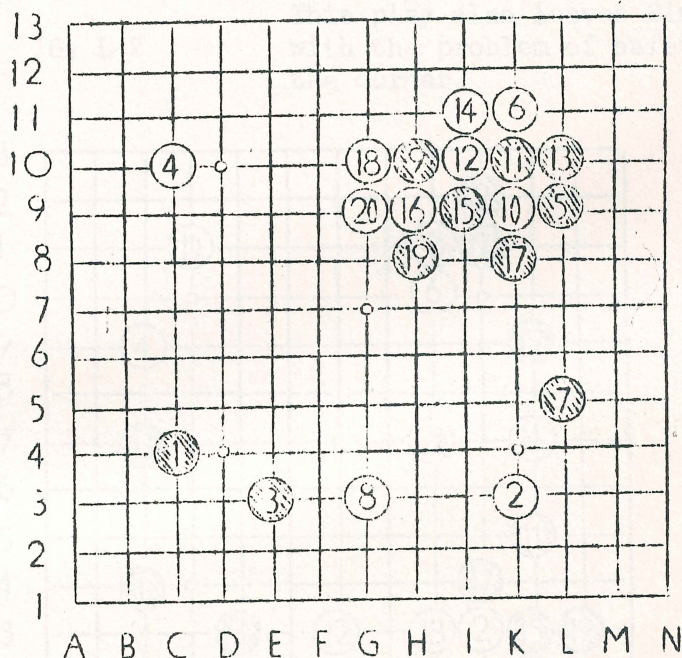
19. H 8

18. G 10

20. G 9

Black may now lay C 8; or L 3, dividing the corner and losing sente.

The white space around D 10 is far from secure; it may be limited from the outside, or attacked from within, at C 11 or D 11.



Game #N2

1. C 4

2. K 3

3. E 3

4. C 9

7. K 11

White plays moku hadzushi tempting Black to attack; he would then lay at I 10 or I 11.

5. L 9

6. I 10

This high attack retains sente.

The simplest and best defense, making the corner secure.

9. K 12

8. I 11

10. D 11

White uses his sente to complete his shimari, threatening to lay I 12 at the first opportunity and seize a large territory.

Black

White

11. L 5

Safer than G 11 to break up the white space; this provokes a fight, which Black should try to avoid.

13. C 7

Still better than G 11. Black now holds two large strong corners.

14. L 7

White must start a fight. If he plays L 4; K 5, I 12, he leaves Black with sente and very strong positions which he will never be able to break into.

15. L 3

17. K 4

16. L 2

Black

White

A very important play in this joseki.

18. I 3

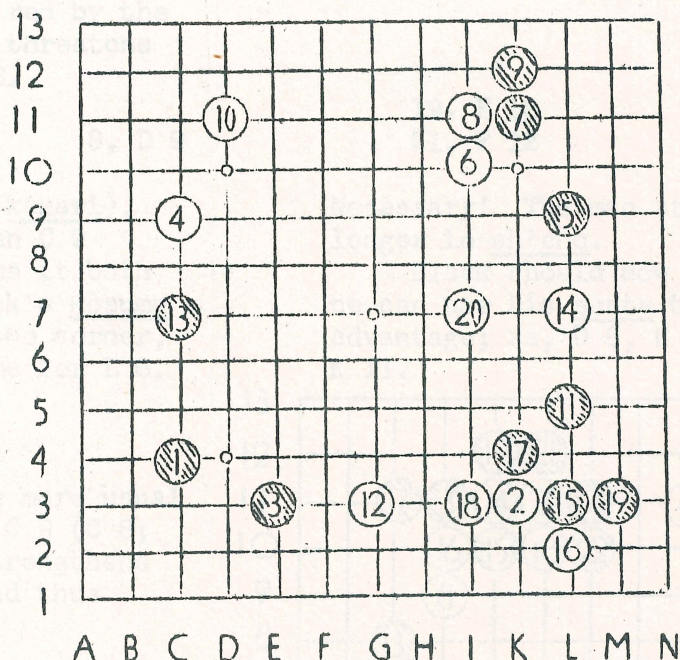
Better than M 3, to which Black replies with I 3 and isolates G 3.

19. M 3

Very important! It prevents M 3 and M 4, and leaves the possibility of M 2 and M 1, to make me in the corner if the black group is cut off.

20. I 7

White must run to the center. This play also leaves Black with the problem of safety in the corner.



Game #N3

1. C 4

3. D 11

2. K 3

In this opening Black occupies a

third corner. He chooses the adjacent corner in order to lay C 7 in reply to White's C 9 or D 9. In this corner, E 11 is also to be considered.

Black

White

4. E 3

White usually attacks, if possible, on the fourth play, before Black can consolidate. He tries to overcome early Black's advantage of playing first.

5. L 10

Black takes the last corner. Komoku here involves the least complications.

6. I 11

White attacks another corner with kogeima. This stone might be laid at C 9.

7. D 5

This play, known as kosume from komoku, is much admired by the modern masters. It threatens directly F 4 and C 8.

8. D 9

A high attack (taka kakari), much more urgent than C 9 (kogeima); White uses it both as an answer to Black's kosume and as a threat to the corner, in order to gain time for L 6.

9. G 11

Better here than the more usual F 10. Black avoids C 9 (C 8; C 10, D 8), which strengthens White on C and D, and thus weakens C 4--D 5.

10. L 6

White anticipates Black's attack at L 5, and makes a shimari; note that he has a leap already accomplished by E 3.

Black

White

11. D 3
13. C 812. E 4
14. E 11

White finds the best defense for his two isolated stones at D 9 and I 11 in a bold attack. L 11 would not be good; for after Black consolidates in the corner (L 11; M 11, K 10; L 12, L 9; K 11, K 12; L 11, I 10;), G 9 or F 9 threatens the man at D 9.

15. E 10

Better than E 12 (D 12; C 12, F 12; D 13, F 11).

17. C 11

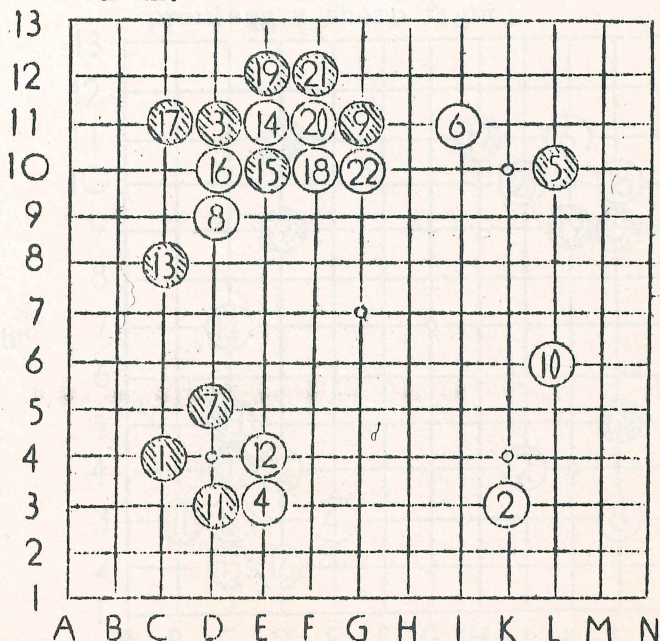
Better than E 12 (C 11; D 12, E 9; F 10, and a white sente).

16. D 10

18. F 10
(sh'cho)
20. F 11
22. G 1019. E 12
21. F 12

Necessary! The man at E 10 is no longer in sh'cho.

Black should now not save G 11; he can use his sente to better advantage; as, D 8, E 9 (forced); K 11.



Black

White

1. C 4

2. I 4

Taka moku; another form of approach to C 4, with loose hold on the corner. White tempts Black to lay L 4, whereupon he would play E 3, with a rail position and an attack upon both black corners.

3. D 11

There is a double motive behind this play; in addition to occupying a corner, the man obstructs sh'cho from L 6. For, if Black later lays at L 4, and White shuts him in with L 5, there ensues: M 5, K 5; L 6. If White now lays at M 4 and M 6, only the former point needs protection, for L 6 is not in sh'cho.

5. L 9

Help for a stone to be laid near L 4, and threatening to lay K 11 (shimari).

7. L 5

Not a usual joseki, but advantageous here as support to L 9. L 4 would lose sente (L 3; M 3, K 3; M 5. The last play is necessary to prevent an attack from this point).

8. L 3

Now a strong point, ensuring a large space.

9. D 9

A shimari with a strong threat against K 11. D 9 is better than C 9, as Black needs a "high" stone to match I 4.

11. B 3
13. C 5

10. C 3
12. D 4
14. C 7

White abandons the joseki (see Game #N2, plays 15.-19.); if he lays C 2, Black will reply with

Black

White

D 7 or C 7, getting a huge side and corner.

15. C 2

Black occupies the strong point unclaimed by White.

16. D 2

White offers ko; D 3 would give Black an easy sente.

17. H 11

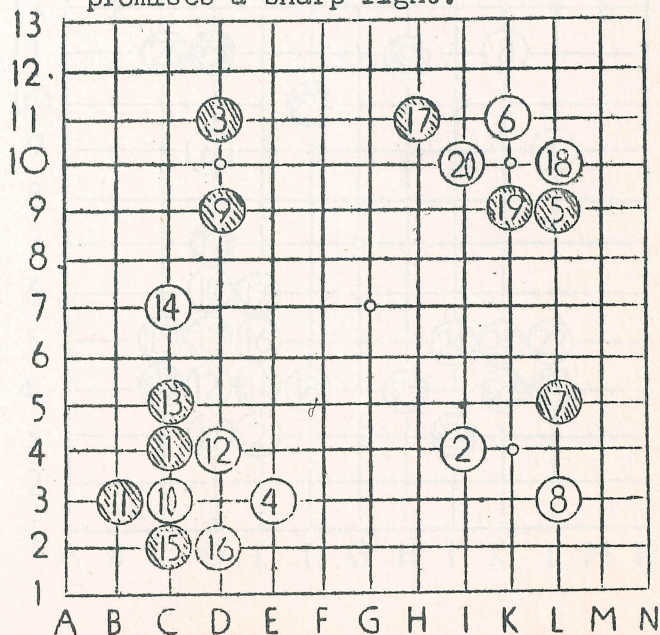
The leap from the shimari hems White into the corner, and will ultimately strengthen the black men on the L line.

19. K 9

18. L 10
20. I 10

White keeps the two black groups apart and runs to the center. If Black cuts at K 10, White must play I 11; if Black again cuts at L 11, White counters at L 12, with sente.

This opening promises a lively game. The ko at C 3 may become important; the white stone at C 7, with possibilities of extension to B 9 and E 7, must reach friends to left or right. Moreover, a black attack, beginning at G 4 and I 2, promises a sharp fight.



Black

White

1. C 4

2. E 3

White attacks at once. This line of play, of course, appeals to the beginner; note, however, that it does not necessarily lead to a dog fight.

3. I 3

Combines a common joseki, sangen hasami (3-skip "chop-sticks"), with the occupation of a good point in the corner (moku hadzushi).

4. L 9

Remote influence on I 3. Better than C 9, to which Black replies with L 10, threatening L 4; or, if White lays L 4, I 10, followed by L 6 or F 11.

5. D 11

This might have been laid at E 11.

6. D 9

To prevent Black from laying here, with a double threat of K 11 and C 7 (or D 5). Black could ignore C 9, to lay I 10, with sente for D 3 and C 7.

7. F 10

Threatening K 11 and C 10.

8. K 11

Anticipating Black, and threatening G 11.

9. H 11

10. D 6

White attacks so as to keep sente.

11. E 4

Black's best play, ending in the isolation of D 9.

12. D 4

13. D 5

Black

White

Preferable to D 3, which is, however, playable.

14. D 3

15. C 5

Better than E 5, although the sh'cho (C 5; C 6, B 5; D 7, etc.), utilizing F 10 and H 11, is perfectly sound. White, however, could then easily rescue D 9 by laying E 8 or F 8 in the line of sh'cho, and also holds a good corner at C 4.

16. E 5

17. E 6

18. F 4 (1)

19. D 7

20. K 5

Still holding sente. White purposely avoids F 6 till necessary, as he is more anxious to exert pressure from the other side to support D 9.

21. L 4

22. L 5

23. K 4

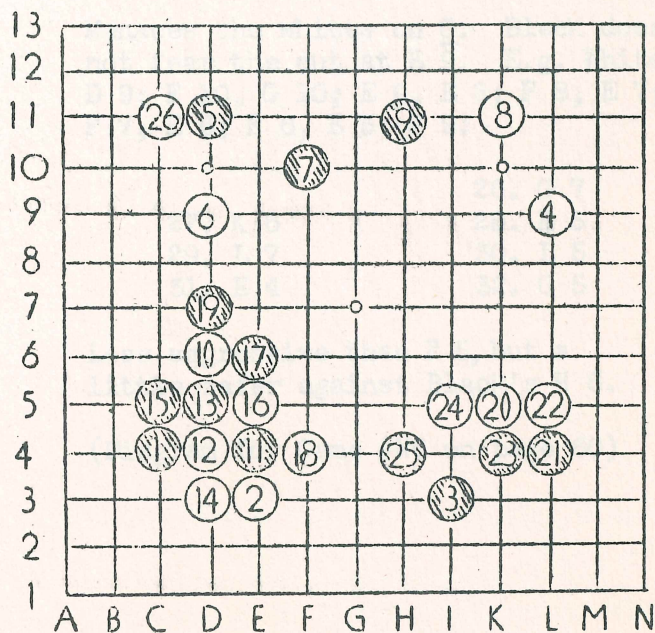
Attempting to get to the center.

25. H 4

24. I 5

26. C 11

And the battle to extricate D 9 begins. White's chances depend on the looseness of the black stones.



Black White

1. C 4 2. F 4

Another mode of attack (nikken taka kakari), the 2-skip high attack. It is even more urgent than E 4; if Black risks a tenuki (play elsewhere), White lays C 3 at once, with an advantage.

3. D 6 4. K 3

If White plays in any other part of the board, Black occupies I 3, and F 4 becomes very weak.

5. L 9

Better than E 3 or C 9; as long as Black has his choice of these two plays he need not make either.

7. E 10 6. C 9

To keep sente.

9. E 11 8. D 11
11. K 11 10. D 12

The best use to which Black can put his sente. K 5 or L 5 would be answered by I 10.

12. L 6

A large space is sketched out. White now threatens D 3 or G 11.

13. E 3

Better than E 12, to which White could answer H 10, necessitating H 11 or H 12, and then D 3.

14. G 11

Stronger than F 3; E 12.

15. F 12

Black White

Separates the whites and offers to join Black.

16. F 3

Insures the white territory and threatens D 3. The stone at G 11 is still safe. If G 9 stops its flight, G 12; G 13, H 9; H 10, H 13; F 13, G 10; I 10, F 9; effects an escape. Or: G 12; G 13, H 9; G 10, H 10; H 11, I 11; H 12, I 12; F 11, K 10; embarrasses the other black corner.

17. C 8 18. B 8

Better than D 8.

19. B 7 20. B 10

Secures the corner with sente. Unwise would be: C 7; D 8, B 6; B 9, A 7; C 10, D 9; D 10, E 9; B 10, destroying the white corner and leaving two separated white groups.

21. D 8 22. G 12

Threatening E 12; F 11, F 13.

23. G 13 24. G 9
25. K 7 (kake)

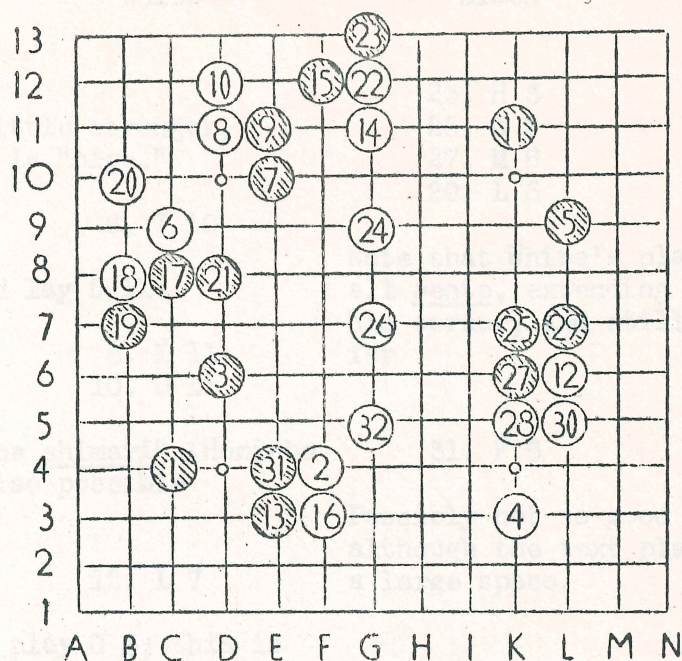
Menaces the whites on G. Black does not fear the cut at E 9. E.g. White D 9; F 10, G 10; E 9, E 8; F 8, E 7; F 7, E 6; F 6, E 5; F 9!

26. G 7 27. K 6
28. K 5 29. L 7
30. L 5 31. E 4
32. G 5

Less aggressive than F 5, but a little safer against Black's H 6.

(Diagram for Game #N6 on page 60)

Diagram for Game #N6

Games Without Handicap

A small group of games without handicap will now be demonstrated, with more advanced notes. It is recommended that the student carefully replay these games, and more than once, especially after a little lapse of time. It is surprising how much more he will see on even a second replaying, after he has acquired a better knowledge of the game. Next to playing with a good player (and this is not always possible), there is no better way to increase one's skill than to play over the games of others.

When the student understands the reason for each play in these little games, and especially when he has reached the point where he can intelligently criticize them and suggest better plays of his own, he is ready for the full-sized board, and for the large literature and collections of master games from the Japanese. The possibilities of improvement in Go are almost limitless. Even if one does not become a fine player, the more he learns the richer intellectual pleasure is he capable of extracting from the records of the old masters, as well as of the modern experts at this oldest and most fascinating of board games,

Illustrative Game #5

13 x 13 No Handicap

Black

White

Black

White

1. C 4

2. K 3

3. E 3

4. C 9

C 8. White can not therefore play D 11, D 10, or E 10; C 10 (which is playable) would provoke E 11 and I 11; to D 9, Black could reply with I 10, threatening L 10 or E 11.

Black's shimari envisages a long leap to C 9 or C 10, or even to

Black

White

5. L 9

K 9 is perhaps a little stronger, chiefly because it is "high."

6. I 10

To retain sente and lay D 11.

7. K 11

8. I 11

9. K 12

10. D 11

"White must have one shimari" (Honinbo Shusai). L 6 is also possible (ogeima shimari).

11. L 5

12. L 7

White might better play G 3; this is old joseki on the big board, but it looks good here. Black would probably counter with C 7, and White could then lay L 7.

13. L 3

Premature. Black anticipates the more usual sequence L 2; K 4, I 3; M 3, and White is then embarrassed by the nearness of E 3. Black should first have laid I 5 to force I 7, and then play M 3.

15. K 4

14. L 2

16. M 3

White naturally does not enter into Black's plan; he chooses another joseki.

17. I 3

18. L 4 (1)

19. M 4

Better than K 2.

21. I 5

20. L 3

This play, instead of the usual K 5, later bears bitter fruit. Black obviously fears the cut at I 4 (no sh'cho); but H 3, M 6, and K 7 extricate his stones at K 5 easily.

Black

White

23. H 3

22. I 2

25. G 2

24. H 2

27. M 6

26. M 5

29. L 6

28. N 4 (1)

Note that White's plays 22-28 are all sente, extending and securing his corner, and still leaving time for

30. C 6

31. F 6

Possibly not so good as G 11, although the text play promises a large space.

33. I 13

32. I 12

35. K 8

34. G 12

The white stone still has possibilities of life even after K 8.

36. G 4

White lays one more sute (sacrifice) to make his attack from the outside more dangerous.

37. F 4

G 5 seems better; but Black is wary of an approach from C 6.

39. K 10

38. H 13

A safety play, probably correct; but it costs 5 me in the corner; and White retains sente.

41. L 12

40. K 13 (1)

43. M 13

42. L 13

45. M 11

44. I 13

47. F 7

46. G 6

49. I 8

48. I 7

51. N 6

50. M 7

53. F 2

52. G 3

Black underestimates the accumulating strength of the scattered white stones. He should here play H 5, abandoning G 2 and the adjacent territory. The lightning now strikes!

55. H 4 (1)
57. I 4
59. K 7

54. I 4
56. H 5
58. I 6

Black saves what he can; he dare not

play K 5, for then comes N 7; K 7,

61. M 8
63. N 7

60. K 6
62. K 5 (C)
64. E 9

Black's game is now hopeless. The right side of the board (with prisoners) is almost exactly divided; but the white upper left is much larger than Black's lower left. White actually won by 20 points.

Illustrative Game #6

13 x 13 No Handicap

Black

White

1. C 4
3. C 9

2. K 3

Black can now make kogeima shimari by E 3, with the leap completed; or lay D 11.

4. E 4

Taka kakari, a more urgent attack than E 3.

5. E 3
7. D 3

6. F 3
8. F 4

White has profited by his high attack; if Black now consolidates with D 6, White could take in an equal space with L 5, or attack elsewhere.

9. D 11

An excellent play, shimari, threatening K 11 or I 11. However, D 6 is certainly safer and probably better.

11. L 5

Better than L 10, to which White

Black

White

answers L 6. K 9 is, however, to be considered, retaining sente (after L 10; L 9, M 10) for D 6.

12. L 10

A good play, shimari open at both sides and threatening No. 11.

13. L 8

Answers White's threat; D 6 is, however, preferable, since White's corner at L 3 is still open to attack.

14. C 5

15. B 5

Incorrect! B 4 guards the corner, compels White to lay B 5, and leaves Black sente for G 11.

16. D 4

Incorrect! White drives Black into security. White must lay B 6!; B 4, D 5. If Black tries C 6, D 5; B 7, White replies B 4; A 6 (1), C 3!

17. B 3

Black	White	Black	White
Better is B 4, as appears below.			40. I 7
	18. C 6	41. L 7	42. M 2
Slow, but necessary if Black is to be walled in. Black gets, however, the chance both to lay G 11 and to attack the L 3 corner. White is paying for his costly error at No. 16.		Slow. H 4 is certainly preferable; or D 8; or G 10.	
19. G 11	20. B 6	43. F 6	
Too small! L 4; K 5, I 4; I 8, G 10 is a more aggressive line of play. White's persistent attempts to atone for No. 16 is cramping his game.		Too far. L 9, K 10; H 10 is much better, threatening a cut at K 9. If White defends, Black then plays G 8.	
21. L 3			44. G 6
Better is M 3 with the threat of H 3, or, if White defends at L 2, with <u>sente</u> for I 8.		45. G 5	
	22. L 2	More threatening to D 5 would be F 7.	
23. K 4	24. I 3		46. F 5
25. M 3		47. H 6	48. G 7
		49. H 3	50. H 2
		51. I 2	52. K 2
		53. G 2	54. I 1 (1)
A play not to be overlooked in this <u>joseki</u> .		A serious error (which, however, adds color and interest to the game). White should have played H 1; forcing G 3; G 1; H 5, with <u>sente</u> for F 8, D 8, G 10, or C 11.	
	26. A 5	55. G 3	56. H 5
27. B 4	28. F 2	Better would be G 4; H 4, H 5 (1).	
29. E 2	30. C 2	57. G 4	58. I 5
A fine <u>sute</u> (sacrifice); it helps in the complete enclosure of Black and retains the possibility of <u>ko</u> threats later.		Much better is G 1; H 4, H 7; with <u>sente</u> .	
31. B 2	32. E 1	59. K 5	
33. D 1	34. F 1	Not so good as H 4, threatening G 1 or I 6.	
35. C 1	36. K 8		60. I 6
First I 4, compelling I 5, is preferable.		61. H 4	62. C 11
37. K 7	38. I 8	White should have secured himself at G 1, or preferably E 6; but Black would then have won easily with L 9 and G 9. The text move risks the <u>ko</u> at I 2 and boldly invades the black territory.	
39. I 4			
First L 9, K 10; I 7 would be stronger.			

Black	White
63. C 10	64. D 12
65. C 12	66. E 11
67. B 11 (1)	68. E 10
69. G 1	70. D 5

White seeks to avoid ko threats, but E 6 is still probably better.

71. H 1	72. N 2
73. I 2 (1)	74. M 4
75. M 5	76. ko
77. F 7	78. E 8
79. D 8	

Black evidently fears that White may abandon the ko and the corner (about 20 me) to play D 8 and L 9, with a good game.

	80. E 7
81. G 8	

This might better have been saved for ko.

	82. H 7 (1)
83. F 8	84. D 9

White should here have filled the ko and risked the cut at E 9. He overestimates his ko strength.

85. ko	86. N 3
87. L 4	88. ko
89. K 9	90. I 9

White would like to play L 9, but he is trying to reduce Black's ko threats.

91. ko	92. B 1
93. A 1 (1)	94. ko
95. L 9	96. I 10

Here White might have filled the ko. He has nothing to fear from I 10, H 10; H 9, G 9; H 8, F 9. But Black's sente for K 11 would have given him a very large corner and probably the game. White shuns the tempting K 10 to reduce Black's ko threats.

Black	White
97. ko	98. C 3
99. D 2 (2)	100. ko
101. F 12	

A grave error! D 7 would have forced a reply (or E 6, E 9; D 6, C 8; C 7, B 8; A 7, B 9; and White dies!).

102. I 2
(tsugu)

White profits by Black's weak threat to close the ko and get as much of the center as he can.

103. E 12	104. G 10
105. F 10	106. F 9
107. H 10	108. G 9
109. H 9	110. F 11 (1)
111. H 11	112. H 8
113. K 10	114. I 12
115. G 12	116. L 11
117. K 11	118. K 12
119. M 10	120. M 11
121. M 9	122. D 10
123. D 13 (1)	124. C 8

A bad slip. White gives up sente for little gain. Correct: B 8; C 8, N 10 (tie?).

125. B 8	126. C 7
127. N 11	128. M 12
129. N 12	130. N 4
131. M 7	

An error. Black should play M 13 and N 5. To K 6 he replies M 7, L 6; M 6. To M 7; M 6, K 6; N 7.

	132. N 5
133. N 6	134. K 6
135. L 6	136. M 13
137. A 4	138. B 7
139. A 9	140. A 7
141. H 13	142. A 8
143. B 9	144. I 13
145. H 12	146. A 6

Black wins by one me.

13 x 13 No Handicap

Black

White

1. C 4

2. K 3

3. C 9

A variation from the usual D 11; not recommended, as the black stones are too close.

4. E 4

High attack to keep sente. If Black replies E 3, then F 3; D 3, F 4 gives White a position on line 3, while Black must still play at D 5 or D 6.

5. D 6

6. I 11

Not so good as L 10; I 11, D 11.

7. K 5

8. H 4

9. L 10

10. K 9

11. L 9

12. K 8

White expects Black to continue L 7, L 8; M 8, with sente for D 11, an important point.

13. I 3

Black permits L 9 and L 10 to be shut in; his last play is sute (sacrifice), to take the corner.

15. L 3

14. I 4

16. L 4

A better sequence: L 2; K 2, K 4; M 2, L 4; L 1, M 3; L 2, H 3; following with L 8 or D 11.

17. K 4

18. K 2

19. L 2

20. I 2

21. M 4

22. L 8

23. K 11

24. K 12

25. L 12

26. K 10

27. L 11

28. I 12

29. M 8

Forced. If Black plays tenuki (elsewhere), there may follow M 8;

Black

White

M 9, M 12; M 13, M 11; N 12, N 11; N 10, N 13; and Black must play the ko, for L 13, N 12 makes a white "ax," a fatal position for Black: M 10 (5), N 12. (See p. 15, par. 3)

30. M 7

31. N 9

Again forced. Black tenuki brings M 9; M 10, N 8; M 12 (?), L 13; M 13, N 11; N 10, N 12.

32. L 6

33. L 5 (1)

34. D 11

White at last gets sente for this play.

35. G 3

Black tries to break into a large white territory.

37. G 4

36. F 3

39. F 2

38. H 3 (1)

41. E 3

40. G 2

43. D 3

42. F 4

44. G 5 (2)

Not the best for White. He can always join all his stones by taking F 2. His idea is to clear the way for an attack on the K 4 corner beginning with M 5. He could have done much better with C 10; D 9, E 10; still keeping the threat of M 5 or G 8 taking a large space.

45. F 11

This is a bold attack. Black would, however, gain more with greater safety with C 11 (C 12; D 10, E 11; B 11). White's sente will hardly make up for the four black corners.

47. E 10

46. F 10

48. E 11

Black

White

49. F 9
51. G 9
53. E 9

50. G 10
52. D 10
54. D 9

White permits the cut at I 10 and takes the D 10 corner in exchange.

55. H 10
57. H 11
59. H 12
61. I 10
63. K 13
65. I 13 (3)

56. G 11
58. G 12
60. F 12 (1)
62. H 9
64. I 9
66. C 8

White would rather play D 8 and threaten the four black stones, but Black might elect to play C 8 and save the corner.

67. C 7
69. F 7

68. D 8
70. F 8

An error! D 7 would either make a deep inroad along the B line or capture the black men on line 9.

71. E 8
73. G 8 (1)
75. E 6

72. E 7
74. G 7
76. H 8

Not so good as D 7, which threatens the rail, while Black must ultimately play F 6 and give White another sente.

77. D 7 (1)

78. M 5

Kills the eye at L 4 and threatens the black group, which cannot live without a ko fight (See below at 82.).

79. G 6
81. H 7 (1)

80. H 6
82. I 7

Not as good as I 6, which stops the black invasion and makes Black fight for his life in the corner. This can be saved only by a beautiful combination ending in ko. Note

Black

White

that N 5, M 6; M 2 fails after N 3; for to N 2, White replies N 4; M 3 (2), N 4; and to N 4, L 1; M 1, N 2. Black can, however, continue with N 7, N 6; K 6!, N 8 (1). This immediate acceptance of the ko is better than L 7; K 7, for now the ko is vital to White.

83. I 6

84. G 7 (1)

85. N 5

86. M 6

87. ko

88. C 2

89. H 5 (1)

Probably a mistake. Black underestimates the viability of C 2.

90. K 6

Makes me and threatens I 5, which kills the black group as above (see 82.).

91. I 5

92. C 3

93. D 4

94. D 2

95. E 2

96. B 4

97. B 5

98. A 3

Better than B 2, which obviously offers ko (E.g., A 4, A 3; A 5, A 1; D 1, C 1). The text play gives Black a chance to slip!

99. B 2

Wrong. The correct sequence is: B 1, B 2; A 5, A 4; A 2!!

100. B 1

101. A 2

Not as good as D 1, which forces A 2 and saves a point.

102. D 1

103. B 8

Better is B 7, B 8; A 8, A 9; A 7, B 9; with sente (for L 1, e.g.).

Black

White

Black

White

105. A 9
107. B 7

104. B 9
106. B 10
108. L 1

121. N 8
123. G 1
125. F 1

122. G 13
124. H 1
126. F 5

A very valuable sente.

Avoids a ko.

109. M 1
111. M 2

110. K 1
112. E 5

127. E 1

128. B 3

Necessary!

Better is A 10; to which Black replies F 5. White thus gains one point! All these count.

129. A 4

130. A 1 (2)

The rest are dame (neutral points):
N 4, N 6; F 6, H 13.

113. A 10
115. A 8
117. A 5
119. C 5

114. A 11
116. B 11
118. D 5
120. N 7

Black wins by one point.

100 JOSEKI

The student's attention has been called to the fact that there exist in the Japanese Go literature (and in the earlier Chinese, as well) a very large number of standard forms for corner play, the joseki. During the many centuries that Go has been played in the East, literally thousands of such forms have been developed and recorded by generations of master players. It is, naturally, a hopeless task to attempt to memorize these sequences; nor is such a practice advisable. On the other hand, it is extremely useful for the beginner to play over many of the commoner types; he will thereby not only familiarize himself with methods of attack and defense in the corner, but he will at the same time acquire a knowledge of sound principles of Go, that can be applied in all parts of the board.

For these reasons, in this appendix will be given one hundred of the joseki most frequently encountered in actual games. Some (marked with an asterisk *) are worthy of special attention; it might even be profitable to learn these few by heart, after first understanding the reasons for each play. The others are intended for study, and especially for reference.

When a dash (--) stands in place of a play, it means that the player abandons the position and plays elsewhere on the board (tenuki). No indication is given, in these tables, of atari or capture. Sequences in parentheses are not recommended; in other words, the first player is making a bad play to start them.

The first group consists of the Handicap Joseki, White's first play being an attack on the black stone at D 4. The second group, played without handicap, begins with Black's first play in the D 4 corner.

<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

- * 1. F3 C7 C3 D3 C4 D5 D2 E2 C2 E3 B6 C6 B7 B8 C5 C8 F2 F1
2. " " " " " " " " " " C5 C6 F5 F6 G6 F7 G5 G7
3. " " " " " " B5 B6 C5 D6 I3 C2 B2 D2 B1
4. " " " " " " C5 D6 C2 D2 I3 B6 B5 B2 B1 B3 A3 A2 A4 seki
5. " " " " " C5 D2 E2 C2 E3 F2 E5 E1 F4
6. " " " " " " B5 C6 D2 E2 C2 E3 F2 F1 F4 E5 G6
7. " " " " D2 E2 B2 D1 C2 E3 C5 D6 D5 E5 B6 F7 F4 E4
8. " " " " " " C2 E3 B5 C5 C4 C6
9. " " " " " C4 B2 B3 C2 sente
-
- * 10. F3 C7 C9 D3 C5 D5 C6 D7 B7 B8 B6 C8 D6 E6 B3 E7 C2 D2 I3
11. " " " " " " " " " " " " " " E7 C4 B9 E8 A8 F7
12. " " " " " " " " " C2 D2 D6 E6 B7 B8 B6 C8 B2
13. " " " " " " B5 C6 C2 B3 D2 B2
14. " " " " C6 D6 B7 C5 B6 D7 B5 B4 E5 D5
- * 15. " " " " F5 E7(C5 D5 C6 B7 and White dies)
- * 16. " " " " E9 E7(C5 C6 D5 E5 B5 C4 D6 D7 E6 F6 E4 F5 White dies)
17. " " " E3 F4 E6 C3 E2 B5 C6 C2
-
- * 18. F3 C7 D3 C3 C4 D5 C2 B3 E2 B2 B1 C5
- * 19. " " " " " " C5 B5 B3 C2 C6 D6 B7 E3 C8 D7 B6 F4
20. " " " " " " " E3 D2 C2 E2 C6(B3 B2 B6 B7 B4 A2 White dies)
21. " " " " " C5 B4 E3 D2 E2 E4 D5 F2 B3
22. " " " " " " B3 D5 E4 B5 E3 C6 F4
23. " " " " " B4 C5 D2 E3 B5 D5 C2

<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

24. F3 C7 C8 D8 B7 C6 D9 E8 B9
 25. " " B7 C6 C8 D8 D9 E8 B9
 26. " " D7 D6 C8 C6 D8 E3
 27. " " E5 D5 D2 C3 C2 B2 B1 B3
 28. " " D6 C6 D3 C3 D5 C4 E4 D7
 29. " " D2 C3 C2 B2 B1 B3
 30. " " B5 C5 C3 B6 B4 D3 D2 E2 C2 E3

- * 31. F3 F4 G4 F5 E3 D3 K3 D6
 32. " " " " " " G5 G6 F6 D6
 * 33. " " " " " " C6 C5 D7 D6 B6 --
 34. " " " " " " D2 C2 E4 E5 D5 G3 G2 H3 H2 E2 F2 D1
 35. " " " / " E2 E3 D3 E4 G2 C3 D2 G5 H4 C10
 36. " " " " D3 E3 E2 E4 G2 C3 D2 G5 H4 C10
 37. " " " " C3 E3 G3 C4 E2 D3 D2 C2
 38. " " " " C4 E3 G3 C3 C5 B3 C8
 39. " " " E3 F5 E4 F2 E2 H5 D6

40. F3 H3 F5 D2 E2 H5 D6 B5
 41. " " C3 D3 C4 C2 B2 D2 C6

42. F3 E3 F4 C5 C7 E2
 * 43. " " " C7 K3

44. F3 D6 C8 C10 E3 F6 G4 E3 E10

W B W B W B W B W B W B W B W B W B W B
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

* 45. F3 -- C6 F4 G4 F5 E3 D3(E4 D5 E5 D6 F6 C7)

46. G3 E3 C7 C5 C3 D2

47. " " C6 B5

48. H3 F3 C6 B4 E4 E5 E3 D3 F4 E2 F2 F5 G4 D7 C8 C7 B7

49. F4 D6 D8 F6 H4 C6

50. " " C8 E7 D6 H3 G5 H5 H6 H4 E3 D3

51. " F3 G3 E3 G4 D6

52. G4 D6 D3 E3 E4 E5 F4 C3 D2 C4 C2 B2 E2

53. -- C7 F3 D3 F5 E7

* 54. -- C7 --(G3)C3 D3 C4 C5 D2 E2 B5 B6 D5 C6 B2 D1 C1 (ko)

NO-HANDICAP JOSEKI

B W B W B W B W B W B W B W B W B W B W
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

* 1. C4 E3 D5 G4 C9

2. " " " H3 F4 F3 H5 I5 I6 I4

3. " " " -- F4 G3

* 4. C4 E3 G3 C3 B3 D4 C5 C2 C8 (or D7)

5. " " " " " " C2 C5 D3 B4 C3 D5

6. " " " D5 D4 E4 E5 F5 E6 G4 D6 (or H3)

* 7. " " " " C5 D6 C7

8. " " " E5 C7

<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>	<u>B</u>	<u>W</u>
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20

9. C4 E3 G3 G4 H4 F4 C7 H3 I3 H2 I4 G2 D3 E2
10. " " " " " " I3 D6
11. " " " " " G5 F3 E4 D6 E6 D7
12. " " " -- E4 D3 D4 F3 G4 C3
13. " " " " " F4 F3 D4 E5 D5 D3 C3 E2 C5 C2 B4
14. C4 E3 H3 C7 D3 E4 D5 G4 E6 H4 I3
15. " " " D5 C5 D6 C7 C6 B6 B7 B8 D7 C8 B5 A7 C3 B4 B3 D4 E4
16. " " " " D4 E4 E5 D6 E6 D7 E7 B5 D3 G4 B4 E8
17. " " " " " " " " F5 D2 B6 G4 F7 D8 B2 H4
18. " " " " " " " C5 B5 B4 B3 C3 A4 D3 B4 C7 B2
19. " " " E6 C7 -- G5 C3 B3 D4 C5 D6 C2 C6 B6 (or D3)
20. " " " H4 I4 G3 I3 C7 D5 E6 D3 E5
21. " " " " G4 G3 F3 G2 G5 F4 (or F2)
22. " " " -- E4 D4 D5 D3 F4 C3 B5 F3
23. " " " " " " D3 D5 C3 F4 E2 E5 F2
24. C4 E3 I3 C7 D5 C10 F4 G3
25. " " " D6 E4 D4 D5 D3 C5 E5 F4 C3 B3 B2 C7 G2 H4 --
26. " " " -- D3 E4 D6 I5 L4 H3 H2 H4 D8
27. " " -- D6 E4 D4 D5 D3 C5 E5 E6 F4 D7 F6 C6
28. " " " " " " " " E5 C5 C6 B5 D7 G3 E6 B4
29. " " " C6 C5 (or D6)

- | | | | | | | | | | | | | | | | | | | | | |
|--|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----------|----|----|
| | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | <u>B</u> | <u>W</u> | | |
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
30. C4 E4 E5 F5 D5 G4
31. " " G3 C3 D3 D4 E3 C5 (or F3)
- * 32. " " E3 F3 D3 F4 C7 K3
- * 33. E4 C4 C3 B3 D3 B5 I3 D7
- * 34. " " C5 B5 D5 C6 B6 B7 B4 A6 C3 D6 F5 D10
35. " " D6 E3 D4 D3 C3 B3 C2 B2 C5 B4 F3 D2 E2 C1 G4
36. " " " " F3 D3 F4 C6 C7 B6 D4 C3
37. " C3 C5 E3 F3 F4 D3 E2 D4 (or E5)
38. " " D3 C4 E6 C7 I3
39. C5 D3 F4 D5 D4 E4 C4 E3 E5 D6 (or F5)
40. " " " " " " " E5 E3 F3 E2 G4 C7 F5 D2
41. " " " E3 E5 G3 H4 H2 G4 K3
42. " " " " C3 C2 C4 G3 B2 G4 E5 D2 G5 I4
43. " " F3 E3 G4 D5 D6 E5 B4 B3 C3 C2 C4 B2 E2 D2 G6 F6 D7 G7
- * 44. " E4 D3 E3 D2 I3
45. " " " " D4 E5 D6
46. " " E5 F5 E6 D4 C4 G4 C10 C3 B3 B2 C2 D3 B4 K3
47. " " " D5 D4 D6 E3 F4 D3 C6 B5 B6 F3 G4 H2 --

DEFENSE OF THE SHIMARI

It has been said that of the shimari only ogeima (the great knight) is vulnerable from the inside. The attack on kogeima or taka shimari should be from without, although it is often advantageous to lay one or more sute (sacrifice stones) inside, to assist in bringing external pressure. It is permissible, of course, to try out one's opponent and catch him in an error; but by correct play the two small shimari can be successfully defended. Here follow a few of the plausible attacks. The student can derive great benefit by playing these over until he understands the principles underlying the often desperate fighting that characterizes corner play.

Defense of Kogeima Shimari C 4-E 3

White

Black

- I.
1. C 3 (sute)
 3. B 4!
 5. C 5
 7. D 5

2. D 3
4. B 3
6. C 2 (1)

This attack is correct for White.

II.

1. C 3
3. B 4
5. C 2
7. A 3
9. B 2
11. A 4

2. D 3
4. C 5 (?)
6. B 5
8. B 1
10. A 5
12. A 2

This incorrect black defense has lead to ko, where Black must lose something.

III.

1. C 3
3. B 4
5. C 2
7. B 2
9. D 2

2. D 3
4. B 3
6. B 5
8. A 4 (1)
10. E 2

And White dies, as in all the following.

IV.

1. D 3
3. C 3
5. B 4

2. D 4
4. E 2!
6. B 5

- A
7. B 2

8. A 3!

- i
9. A 4

10. D 2

- a
11. A 2

12. C 2

13. B 1

14. B 3 (2)

15. C 3 (2)

16. B 3!

White

Black

11. C 2
13. C 1

12. A 2
14. A 1

9. A 2

10. A 4

11. B 3

12. C 6!

13. D 2

14. C 1

15. D 1

16. B 1

17. A 5 (2)

18. A 4!

19. A 6

20. A 7

21. A 3 (1)

22. B 7

etc., as above.

11. B 3

12. C 6!

13. A 2

14. C 1

etc., as above.

7. B 3

8. C 6!

9. D 2

10. A 4

11. B 2

12. A 3

13. A 2

14. C 1

etc., as above.

Defense of Taka Shimari C 4-E 4

I.

1. D 3

2. E 3!

3. D 4

4. D 5

5. C 3

6. B 4!

7. E 2

8. F 2

White	Black	White	Black
<u>Defense of Taka Shimari C 4-E 4</u>			
	i	II.	
9. D 2	10. C 6!	1. D 3	2. E 3
11. B 2	12. C 1	3. C 3	4. B 4!
13. B 1	14. A 2!	5. D 4	6. D 5
15. A 3	16. B 3	etc., as above.	
17. F 3	18. G 2		
19. G 3	20. H 3	III.	
21. G 4	22. E 5		
23. H 4	24. I 3 etc.		
	ii	1. D 3	2. E 3
9. C 2	10. D 1!	3. E 2	4. F 2
11. E 1	12. B 3	5. C 2	6. C 3!
13. B 2	14. A 2	7. B 3	8. B 4
15. F 3	16. F 1	9. B 1 (best)	10. A 2
17. D 2	18. B 1	11. A 3	12. D 1!
	B	13. E 1	14. D 2
7. B 3	8. D 2	15. C 1 (2)	16. D 2!
9. C 2	10. E 2		
11. C 5	12. B 5	IV.	
13. C 6	14. C 1	1. D 3	2. E 3
	i	3. D 2	4. E 2
15. B 1	16. A 3		
17. D 1 (1)	18. A 2	5. C 3	6. B 4!
19. B 2	20. B 6	7. D 4	8. D 5
21. C 7	22. B 7		
23. C 8	24. E 5	9. B 2	10. C 1
25. A 4	26. A 5 (1)	11. D 1	12. B 1
27. B 8	28. A 7		
		9. B 3	10. C 6
		11. B 1	12. A 2
		13. A 3	14. B 2
		15. D 1	16. C 2
			B
		5. B 3	6. B 4!
		7. B 1	8. A 2
		9. A 3	10. C 3
		11. C 2	12. D 1
		13. D 4	14. D 5
		15. C 5	16. B 5
		17. C 6	18. B 6
		19. C 7	20. E 5
		21. B 7	22. E 1
		23. A 6	24. B 2
		25. A 1 (2)	26. B 2
		27. A 2 (1)	28. C 1
	ii		
15. A 3	16. B 6		
17. C 7	18. B 7		
19. C 8	20. E 5		
21. B 8	22. A 2		
23. B 2	24. D 1		
25. A 7	26. A 4		
	C		
7. C 5	8. B 3		
9. B 2	10. E 2!		
11. D 1	12. C 6		
and White is lost.			

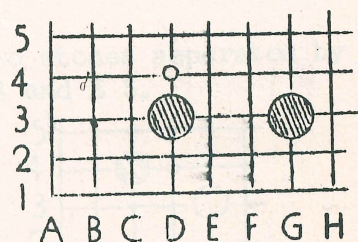
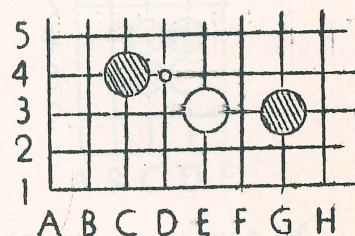
And White is finally killed from the other side; the position is not seki, for White has no eye and must eventually fill C 1.

APPENDIX C

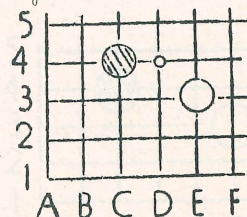
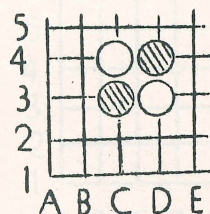
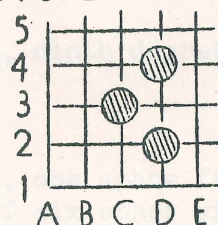
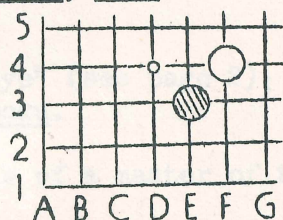
GLOSSARY OF TERMS

There has, of course, been developed in Japanese a whole jargon of technical terms in Go to describe rules, plays, situations, and the like. Some of these expressions can be easily translated into English, and should be replaced by English equivalents. There is no sense in referring to a Go stone as an ishi, or the "monkey jump" as ozaru. On the other hand, there are other terms which are much more conveniently used in the Japanese forms: komoku, san-san, shimari are examples. Still others, like ko, seki, and sente, are simply untranslatable. For convenience in reading this primer, as well as in consulting other works on Go, there is here appended a list of the terms most frequently encountered. It must be remembered that Japanese words are unchanged in the plural.

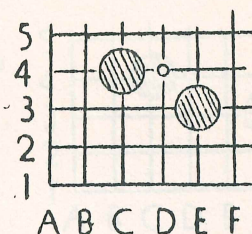
- atari a warning (like gardez in chess) that the opponent's stone or stones are in danger of being taken on the next play. It is a courtesy, not obligatory.
- dame (worthless) a point of no value, between the opposing lines; filled in at the end of the game. The term is also applied to the "breathing spaces" of a group.
- daidaigeima (very great knight) a rare term used to describe the relation of two stones in such a position as C 4 and G 3.
- furin (little bell) extra handicap stones for very weak players on the large board; placed at C 3, R 17, R 3, C 17.
- fuseki opening; plan of campaign. Analogous to chess openings, and usually including the first 20 or 30 plays of a game.
- goban the Go board.
- go te (slow hand) a slow play; one that does not require an immediate answer; the opposite of sente.
- hadzushi (detached). See moku hadzushi.
- hasami (chopsticks) approach along the third line, to help enclose an opposing stone; called ikken, nikken, or sangen hasami as one, two, or three point intervals are left. Black's G 3 makes ikken hasami.
- hiraki lateral extension, usually on the third line; called ikken, nikken, or sangen hiraki, as one, two, or three point intervals are left. Black's G 3 makes nikken hiraki from D 3.



- hoshi (star), same as seimoku, handicap point.
- igo another form of the word Go.
- ikken one space or interval; used to describe extension (ikken tobi or ikken hiraki) as well as attack (ikken taka kakari or ikken hasami).
- ishi Go stone or man.
- joseki standard corner play. For examples see page 18 ff.
- jo zu (higher hand) title of a master of the 7th degree.
- kageme (chipped eye) false eye, as opposed to me or true eye. See page 8.
- kakari attack; for examples see kogeima, ogeima, taka.
- kake shoulder attack; as White's here; usually laid on the fourth line.
- kake tsugu (hanging connection) "tiger's mouth," enclosing a point (here D 3) where the opponent cannot lay a stone without its being taken.
- kan shu (half-way step) title of a master of the eighth degree, hachi dan.
- keima (knight) same as kogeima (little knight).
- kiri kaeshi (reciprocal cut) position shown in diagram, especially as applied to a form of corner play (joseki). See page 69, #18.
- ko position where each player may in turn capture one stone of his opponent's. See page 3.
- kogeima (little knight) relative position of two stones separated by the chess "knight's move." For example C 4 and E 3.
- kogeima kakari: attack from this position, as White's here.

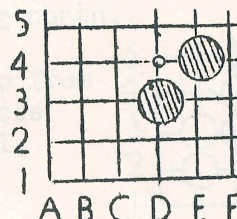


kogeima shimari: corner defense with two stones placed in the kogeima relation; as Black's here.



komoku (little eye) the point below the handicap point, as C 4, D 3, or any of six other similar points.

kosume diagonal extension, commonest from komoku, as Black's E 4 here.



ku dan (ninth step) highest grade of Go master; called also mei jin or mei shu.

me (eye) a point or intersection; an "eye" (see page 2); a point on the score. Called also moku.

mei jin (famous man) same as kudan; the title of a master of the ninth degree.

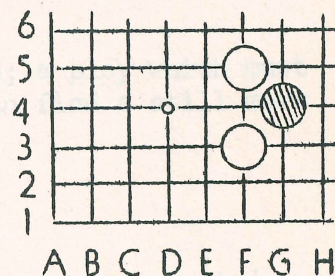
mei shu (bright kind) same as mei jin or kudan, ninth degree master.

moku (eye) same as me.

moku hadzushi (detached eye) point near the corner, one space farther out than komoku; as C 5, E 3, or any of six other similar points.

nikken two spaces or intervals; used to describe extension (nikken tobi or nikken hiraki) as well as attack (nikken taka kakari or nikken hasami).

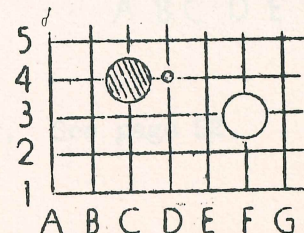
nozoku (peeping into) a stone laid to support a possible cut, for example Black here.



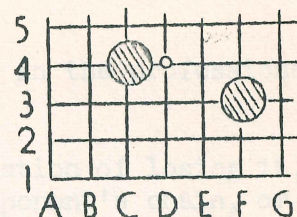
oba the biggest play, that is, the one yielding the greatest return, at any time.

ogeima (great knight) relative position of two stones separated by one more space than kogeima.

ogeima kakari: attack from this position, as White's in the diagram.



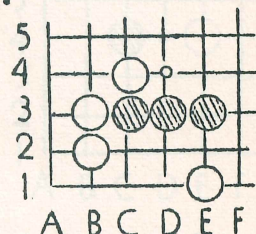
ogeima shimari: corner defense with two stones in the ogeima relation, as Black's here. See page 52.



oi otoshi (robber's attack) unexpected attack by "inside" threats and sacrifices which closes opponent's open spaces, and captures all or part of a threatening enclosing chain.

ozaru

(great monkey) the monkey jump; a leap from the second line to the rail three spaces away; as White's here, from B 2 to E 1. This last stone cannot be cut off.



sangen

three spaces or intervals; used to describe extension (sangen hiraki) as well as attack (sangen hasami).

sansan

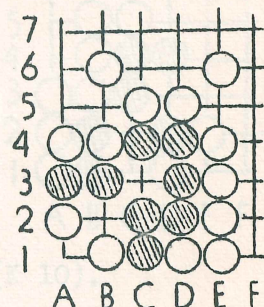
(three-three) the point C 3, or one of three other similar points; a vital spot in corner play.

seimoku

handicap point; also called hoshi.

seki

position in which neither player dares to lay another stone without loss. See page 12.



semeai

reciprocal attack, where the life of one chain depends on the death of an opposing chain.

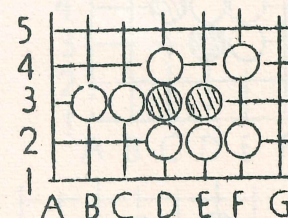
sente

(leading hand) the initiative or offensive; a play which must be answered by the adversary, unless he can find a still more urgent attack.

sh'cho

running attack. See page 29.

sh'cho no sh'cho: a special form resembling sh'cho, but independent of the position of other stones in the line of flight. In the diagram, Black's attempt to cut at D 3 fails after White's D 4, and Black's E 3, when White plays F 4!



shimari

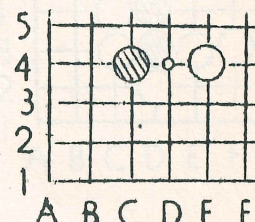
a corner defense, formed by two stones. See page 52.

shodan first degree Go master; the lowest grade in the professional scale.

sute (sacrifice) a stone laid with the expectation of losing it, either to close up a space inside the opponent's chain, or to help in bringing pressure from the outside.

taka (high) referring to position on the fourth line.

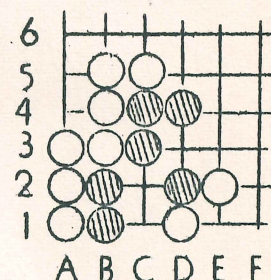
taka kakari: a high attack, as E 4 against C 4, or F 4 against D 4 (ikken taka kakari); or F 4 against C 4 (nikken taka kakari).



taka shimari: a corner defense formed by komoku and the opposite takamoku (as C 4 and E 4). See page 52.

takamoku (high eye) the point above the handicap stone, as D 5, E 4, or one of six other similar points.

tegae a trap involving the sacrifice of one stone to take back two or more. Here, if White plays C 2, Black C 1 (1), White replays C 2 and takes three. (Better uttegae)



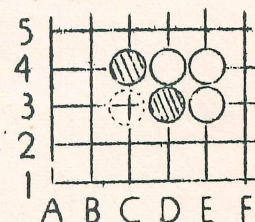
ten gen the central point on the full sized board (K 10).

tenuki a play elsewhere; that is, in another part of the board than the one just involved.

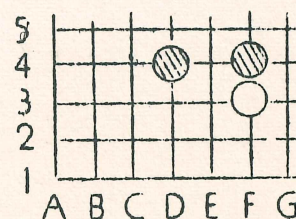
tobi (flee) extend toward the center by skipping one, two, or three spaces; called ikken, nikken, or sangen tobi. For example, from F 3 to F 5, F 6, or (rarely) F 7.

tsubo the bowl that holds the Go stones.

tsugu (connect) the play of a stone joining two stones placed diagonally adjacent; especially when the other possible point is already occupied by the enemy. As Black's C 3 here. Used also for the filling of a ko, or the filling to join a group.



tsuke "laying on"; a special term for the joseki in which Black answers F 4 to White's F 3 attack on D 4. See page 20, III.



uttegae See tegae.

watari

(cross over) a term applied to the join on the rail. For example, White's stone at E 1 here. This join is, of course, complete and absolute. The term is applied also to another similar position, not on the rail. For example, White's stone here at D 2. This join is not absolute; for it can sometimes be cut by a sacrifice at C 2 or E 2.

